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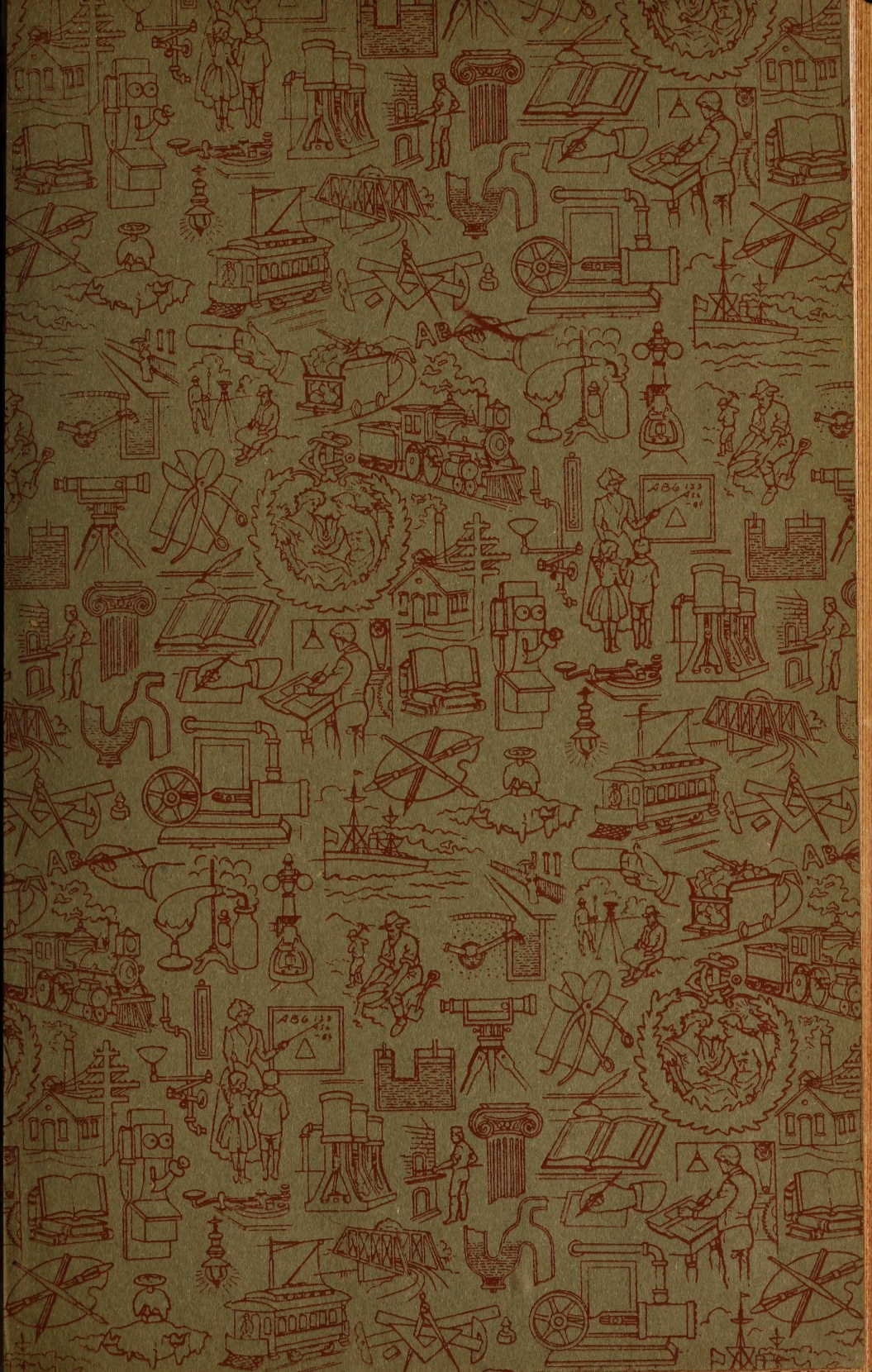
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ENGRAVING AND PRINTING METHODS
ADVERTISEMENT ILLUSTRATION
TECHNICAL- AND TRADE-PAPER ADVERTISING
STREET-CAR ADVERTISING
OUTDOOR ADVERTISING
HOUSE PUBLICATIONS

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ENGRAVING AND PRINTING METHODS

(PART 1)

ENGRAVING METHODS

INTRODUCTION

1. The value of a thorough technical knowledge of engraving and printing methods, printing paper, etc. is often overestimated by persons studying advertising. Such persons seem to think that it is highly important that they should know the exact process by which a certain kind of paper is made, or how much and what kind of acid is used in making a zinc etching. While such information may be interesting, and no information of this kind can be said to be valueless, the truth is that leading advertising men do not burden their minds with the many technical details of the engraving room and the printing shop, but content themselves with a mere general knowledge of this branch of advertising work. They give their chief attention to promoting the business or product in which they are interested, leaving the minute details of engraving and printing work to other specialists.

Nevertheless, in order to plan his work properly and to know when he is receiving the best results obtainable for the money expended, every advertising man should have a general knowledge of printing and engraving. If he has little or no information of this kind, he may try to use a 133-screen half-tone in a newspaper advertisement that is to be stereo-

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typed, or he may order cuts mounted on wood when they are to be stereotyped, or he may make some other of a dozen or more common blunders. The purpose of this Section is to give information that will enable the ad-writer to avoid blunders when preparing work for the engraver or the printer. As the ad-writer is not expected to do printing work or to make engravings, the information here given will meet his requirements.

2. The advertising man can, by visiting first-class printing shops, illustrating departments, and publishing offices, see much that will be of interest and value to him. He should seek opportunities to visit such places and to become acquainted with illustrators, printers, and publishers. As most publishers take pride in showing their plants to visitors, it is not ordinarily difficult to gain entry. A number of the large newspapers have their own illustrating and cut-making departments. While these departments do not, as a rule, make a specialty of advertising work, the methods they employ are similar to those followed by concerns that do make a specialty of advertising work.

NOTE.—Not all the examples shown in this Section and other Sections are intended as examples of advertisements that are strong in every respect. Many examples are reproduced to make clear some special point in the text, when in other points they may be weak or may not conform to the principles set forth in the text. Such advertisements have not been improved, because it is desired to show them in just the form they were used by advertisers. In some instances, the weaknesses are criticized.

CUTS FOR PRINTING

3. Pictures cannot be produced with type. When it becomes necessary to illustrate an advertisement, some kind of a plate must be made that, when inked, will impress the desired illustration on the paper. While there has been wonderful progress in the making of cuts or plates for printing, familiarity with one simple principle will enable those who have had no opportunity to study the subject to understand how most illustrations are produced. If a square block of metal or wood is inked with black ink and impressed

on paper, the result will be a plain black square. If, however, certain parts of the face of the block are cut down deep, so that they cannot be inked when an inked roller is passed over the block, and other parts are cut down so that only dots and lines of the metal or wood are left high enough to be inked, the result, when the block is inked and pressed against the paper, will not be a square of solid black. Instead, there will be places where the white of the paper is left in spots and other places where dots and lines of black

Fig. 1

Fig. 2

will show against a white background. This, therefore, is the general principle of cut making—to put a design on a plate and to cut away by hand, with machinery, or with acid, such portions of the plate as are not desired in the finished illustration. Fig. 1 shows a cut of a shoe, and it will be observed in this cut that some parts are lower than others. Fig. 2 shows the printed impression made from this cut.

PROCESSES USED IN MAKING ILLUSTRATIONS

4. Classification.—Three processes are used for making advertising cuts: (1) *line engraving*, or *zinc etching;* (2) *half-tone engraving;* and (3) *wood engraving.* Line and half-tone engraving are classed together as *photoengraving*, or *process engraving.* The general meaning of the word photoengraving is a process by which a design, or image, is, by means of photography, transferred to a metal plate, which is then etched, or cut away, by chemical and mechanical processes.

Photoengraving has given the advertiser a method of reproducing the work of the illustrator and the photographer with fidelity and at an expense much lower than that of older methods, such as wood engraving. Wood engravings, on account of the length of time required to make them and their cost, are not used extensively.

LINE ENGRAVINGS

5. Line engravings, or **zinc etchings,** can be made from any drawing or print consisting of distinct lines, dots, or masses of solid color, such as pen, crayon, or charcoal drawings. It is better to have all copy for line engravings in black ink on a white surface. Every line and every dot should be clear. Gray, or shaded, effects are obtained by the use of numerous fine lines or dots placed close together, but each dot and line should be in black. A zinc etching cannot be made from a photograph, a wash drawing, a colored lithograph, or a natural object without first making a line or a stipple drawing. Red lines can be photographed if they are strong; matter in dark-blue and dark-green lines can also be reproduced, but it is much better

in every case to have black prints or black drawings. Illustrators use India ink for their drawings, as this ink produces a clear, black line even when the line is drawn fine.

LINE-ENGRAVING PROCESS

6. Size of Drawing.—Drawings for reproduction should be made larger than the cut that is desired, so that in making the reduction, any little defects, irregularities, or

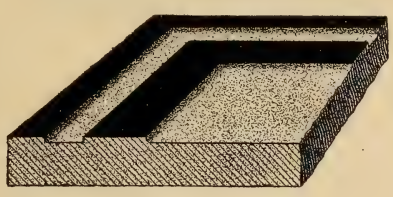


FIG. 3

Zinc plate after first bite

roughness of the lines of the drawing will not be noticeable in the finished cut. It is customary to make the drawings one-half larger than the size desired for the finished cut, or twice as large, but where the cut is to be very small and much detail is to be shown, the drawings are often made three times the size of the finished cut, so as to insure greater accuracy of detail. If the cut is made larger than

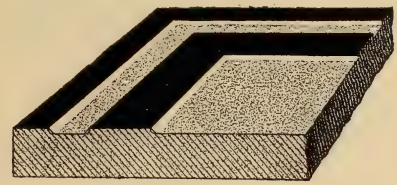


FIG. 4

Powdered for second bite

the drawing, lines that seem smooth in the original drawing are often ragged in the finished cut. All defects are exaggerated by enlargement just as they are minimized by reduction.

There is only one danger in making a drawing much larger than the finished cut is to be, and that is the tendency to put in more detail than is necessary or advisable. Therefore, heads of art departments sometimes require illustrators

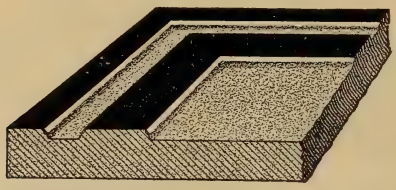


Fig. 5

Second bite

to make drawings very nearly or exactly the size that the finished cut is to be.

7. **Use of the Reducing Glass.**—A **reducing glass** is a very convenient device for the advertising man to possess, as it enables him to see how a drawing will look when reduced to one-half or to one-third the size of the original. A reducing glass is much like a magnifying glass in general appearance, but instead of enlarging, it shows the object in a reduced size. This glass is often useful when trying to convince an advertiser that the roughness in the lines of an original drawing will not be seen in the reproduction.

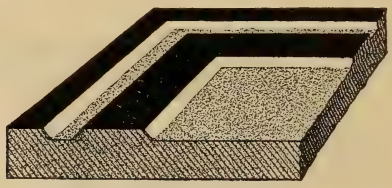


Fig. 6

Powdered for third bite

8. **Photographing and Etching.**—It is not necessary for the advertising man to burden his mind with the chemical details of zinc etching. The following outline covers all the essentials: A photograph is made of the drawing, or print, that is to be reproduced. The design is then printed from

the photographic film on a prepared zinc plate. The portions of the face of this plate that are to remain high enough to be inked are treated chemically, so that acid will not attack them. The plate is then put in an acid bath, and the

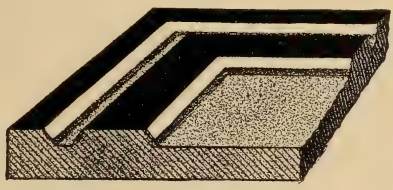


Fig. 7
Third bite

acid eats down the unprotected metal. The acid is said to "bite" where it takes away the metal. In order that the bite may be deep and that the acid may not cut under and weaken the higher parts, the plate is taken out several times during the process and additional chemical treatment is given the parts to be protected. After the acid has done its work, various parts of the plate are cut, or "routed," deeper by machinery if necessary.

A study of Figs. 3, 4, 5, 6, 7, 8, and 9 will aid in understanding the effect of the acid and the routing. The object shown in these illustrations is merely the corner of a zinc plate that has a very broad double border. The border has

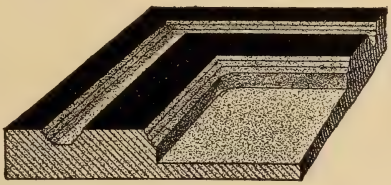


Fig. 8
Routed after third bite

been made unusually broad and the thickness of the plate exaggerated in order to make the etching process clear. Fig. 3 shows the section after the first bite made by the acid. Figs. 4, 5, 6, 7, 8, and 9 show the section in successive stages, until the cut is mounted on a block of wood so as to

be about $\frac{11}{12}$ inch high. The cut is shown somewhat higher in Fig. 9 because of the exaggeration of the thickness of the metal.

9. Mounting.—Line engravings are usually mounted on blocks of well-dried wood. If the cut is to be stereotyped (reproduced in a newspaper office for use on a rotary press), it should either be mounted on a metal base or left unmounted.

10. Material Used for Etchings.—Line engravings are nearly always made on zinc, and are therefore often referred to as *zinc etchings*. Sometimes, however, a line

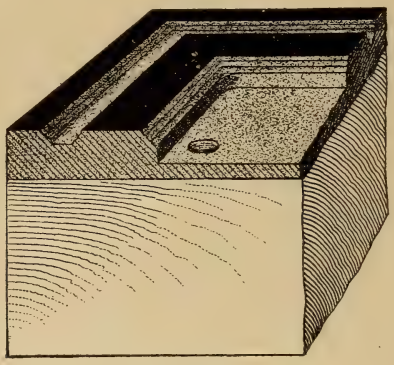


FIG. 9

Mounted on a block

engraving containing very fine stipple work is made on a copper plate.

11. Deep Etching.—The etching in a good cut should be deep. If the etching is very shallow, the crevices will fill up and the cut will smudge in printing. Good electrotypes (copper-faced plates, usually made from original engravings) cannot be made from a cut that is too shallow.

KINDS OF LINE CUTS

12. The line cut is the most practical style of engraving for illustrations that are to be used in newspapers and other publications using cheap paper. It requires little or no

make-ready (preparing a form for printing) and even in the hands of a poor printer will print satisfactorily.

Line cuts stereotype satisfactorily, and are therefore much used in newspaper illustration. Some of the most artistic

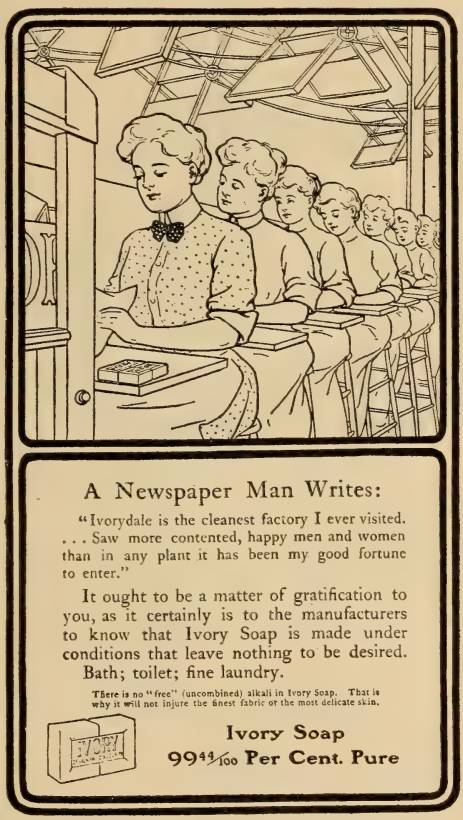


FIG. 10

Reduced magazine advertisement containing an outline illustration

illustrations produced are in line. It is the best style of rendering whenever there is any doubt about the quality of paper or presswork, for cuts of this kind will print well under almost any conditions.

Many variations of line cuts are obtainable from drawings composed of black dots, lines, and masses in various arrangements or combinations.

Some cuts consist of lines only. By varying the character and direction of these lines, a competent artist can secure almost any desired effect, from the simplest outline drawing

Fig. 11
Half-shaded illustration

to a detailed copy of a photograph or a good imitation of a wood cut or a steel engraving.

13. According to the amount of shading present, line illustrations may be classified as follows: (1) Outline, as shown in Fig. 10; (2) *half-shaded line*, as in Fig. 11; (3) *whole-shaded line*, as in Fig. 12; (4) *mass-shaded*, as in Fig. 13; or (5) *silhouette*, as in Fig. 14.

14. Outline and Shaded Illustrations.—Illustrations in which there is no shading are called **outline illustrations.** In the **half-shaded illustration,** only part of the drawing is given a shaded effect. In the **whole-shaded illustration,** a tone or value is given to each part of the drawing. In the **mass-shaded illustration,** the shading is heavy and is in masses. In the silhouette illustration, the figure or object is shown in a shadow-like form, almost entirely black or almost entirely white. A study of Figs. 10, 11, 12, 13, and 14 will make these distinctions clear.

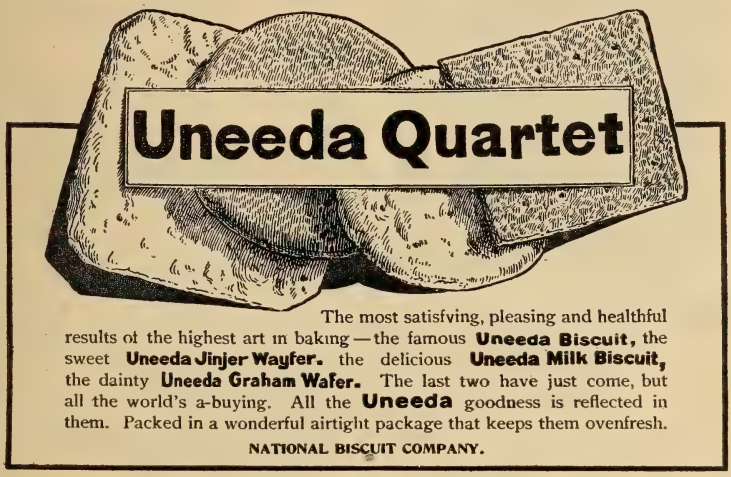


FIG. 12

This whole-shaded illustration shows the fine work that can be done with a pen

In Fig. 15 is shown an example of an unusually dainty illustration made from a line drawing. The "pure-white" snow, however, was a disappointing feature. In some rapidly printed magazines, the ink on the opposite advertisement "offset" and made the snow anything but "pure white."

15. Reverse Effects.—Strong and unusual illustrations are sometimes made by reversing the colors of the design, through photoengraving, as shown in Fig. 16. An illustra-

Fig. 13

A combination mass-shaded and whole-shaded illustration. The glass of jelly is mass-shaded; the Shredded Wheat Biscuit is whole-shaded

tion of this kind is ordinarily drawn in the usual manner, with black figures and lettering on a white background, but the engraver is instructed to let black lines in the drawing appear white in the illustration and have the white spaces appear black. A design can be prepared to produce such a cut without reversing colors, but the engraving process is more difficult and expensive. Though cuts to produce such illustrations are commonly referred to as reverse cuts, "reverse" also means change position left to right, and care should be used to prevent misunderstanding.

FIG. 14
Example of a silhouette illustration

Type that is very small or has a light face and lines that are very fine should be avoided in reverse effects, as in printing the ink will fill the small indentations in the plate very quickly and then the lines will no longer print clearly. Many of the reverse effects are not so strong as black against a white background would be. Small white lettering against a black background is conspicuous but hard to read. Compare Figs. 17 and 18, made from the same copy.

PURE WHITE.

IVORY SOAP has proved itself great enough to survive a score of substitutes. All good things are imitated. The many imitations only prove the worth of Ivory and the demand for it. We are only telling you what you can find out for yourself by buying a single cake of Ivory Soap. The price is two or three cents higher than cheap yellow soap; but it costs more to make it. You can afford to pay ten times as much rather than use anything cheaper.

FIG. 15

An artistic illustration from a line drawing

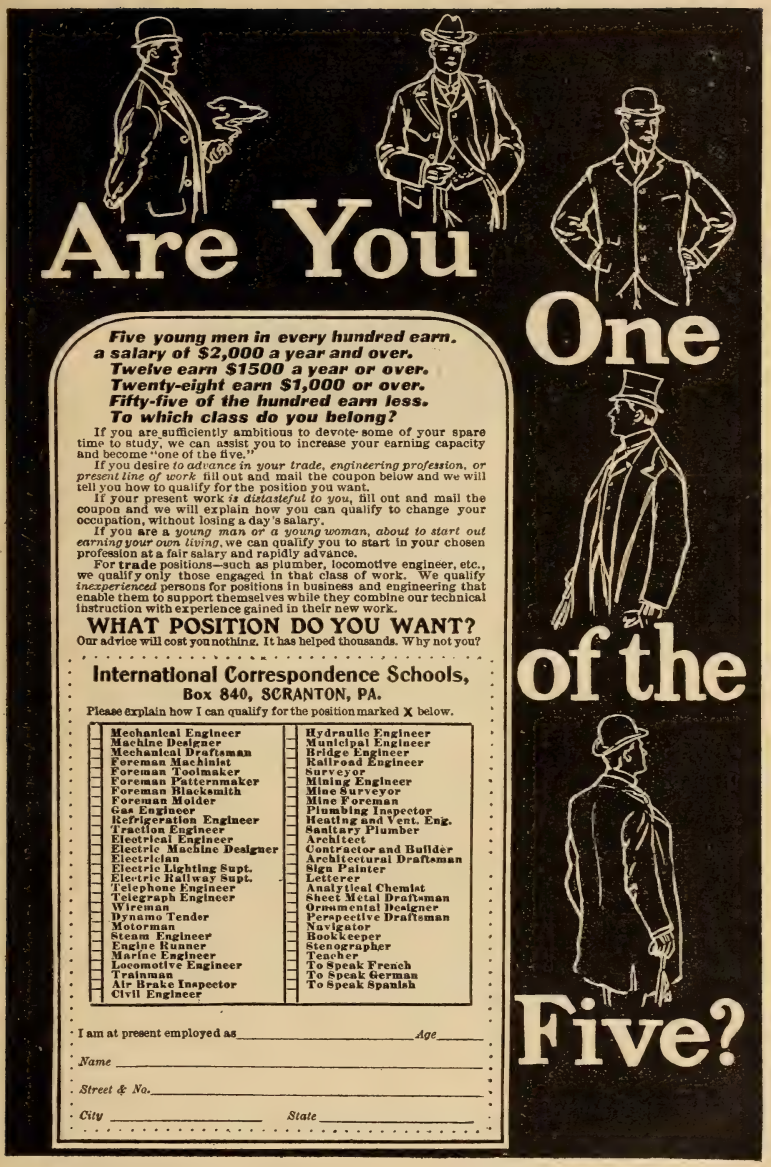


FIG. 16

A reduced magazine advertisement consisting of a reversed plate mortised for type

Unless very large and having bold effects, reverse plates should not be used in newspaper advertising, as the faces of the engraved type fill up very easily, on account of the soft paper and poor ink that is used. Owing to the poor ink and rapid presswork, it is impossible in newspapers to get

Fig. 17

the solid-black tone necessary to a satisfactory printing of reverse plates. Many high-grade magazines will not admit reverse plates to their columns on account of the solid-black color, or if they do admit the plates, they will stipple the solid portions so as to avoid the solid-black surface. A reverse plate is sometimes called a *positive*.

16. Silhouette Illustrations.—The **silhouette** is a form of illustration in which only the filled-in profile of the object is shown, the effect consisting of a dark shadow on a light ground, or else a light shadow on a dark ground, as shown in Figs. 19 and 20. This style of rendering is used

Fig. 18

chiefly in newspaper advertisements, but it is seen occasionally in magazines and class papers.

Simple as it may appear, the preparation of a drawing for a silhouette is a difficult task, requiring considerable artistic skill. The absence of the detail within the outline requires

very careful handling of the profile; otherwise the print will be tame and lifeless. This is especially true in the delineation of human figures. Faulty proportions that might be overlooked in an outline or a shaded cut become glaring defects in a silhouette. This style of illustration is obviously suitable only for objects having strong profiles and for subjects in which details are unnecessary.

The reputation, skill and accuracy which stand behind the Goerz lens are offered with the "Sector" Shutter.

"It's a Goerz Product"

The mechanism of the "Sector" Shutter is beautifully simple yet combines those necessary qualities which will be appreciated by all photographers. We want you to know all about the "Sector." Send your name and address and an interesting booklet will be mailed free by return mail.

C. P. GOERZ,

Room 5, 52 E. Union Square, New York City

FIG. 19

A good example of a silhouette illustration

17. Half-Silhouette Illustrations.—An effective style of illustration, and one that for most purposes is superior to the plain silhouette, is that in which a portion of the illustration is rendered in dark masses and the remainder in light masses. This may be conveniently designated as **half silhouette.** Fig. 21 shows a half-silhouette illustration. The artistic blending of the two colors lends character and strength to each. This style is suitable for newspaper work, street-car cards, mailing cards, and to some extent for magazine advertisements.

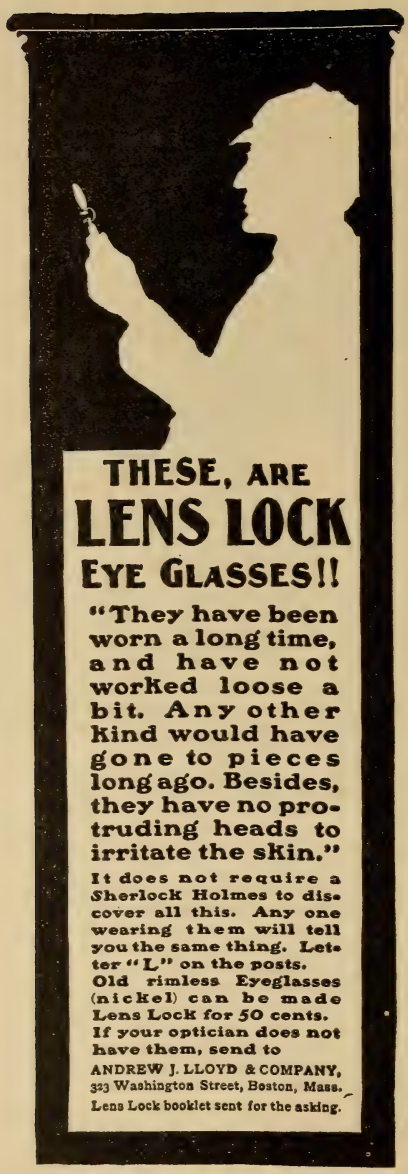


FIG. 20

Reduced example of white silhouette illustration in a magazine advertisement

FIG. 21

Reduced half-silhouette magazine advertisement the plate of which was stippled and lined before printing

FIG. 22

An excellent example of hand stipple. The rough, heavy border and displays do not, however, harmonize with the refined and artistic illustration

STIPPLE, ROSS-PAPER, DAY-MACHINE, CRAYON, AND SPATTER ILLUSTRATIONS

18. Hand-Stipple Work.—In Fig. 22 is shown an example of **hand-stipple work.** This is an illustrative style in which the shadows are formed by small black dots, the depth of the shadow being regulated by the size and compactness of the dots. In the deepest shadows, the dots are heavy and near together, and they frequently run together in printing; in the high lights, they are small and

Fig. 23

widely separated or are omitted altogether. The dots are made with a pen or a small brush, and are often arranged in concentric circles. This style of illustration produces an effect similar to a coarse half-tone, and is largely used in clothing advertisements. Hand-stippled cuts are perhaps the best for newspaper advertisements of clothing, draperies, or other articles in which a combination of rounded softness and good printing qualities is desired. They are not suitable, however, for the reproduction of sharp lines. Fig. 23

FIG. 24

Reduced magazine advertisement showing a Ross-paper illustration

shows what portrait possibilities there are even in a coarse stipple prepared for use on cheap news stock.

19. Ross-Paper Illustrations.—Drawings made on a chalk-surfaced paper, on which various arrangements of lines or dots have been printed by machinery, are known as **Ross-paper illustrations.** The illustration is made by

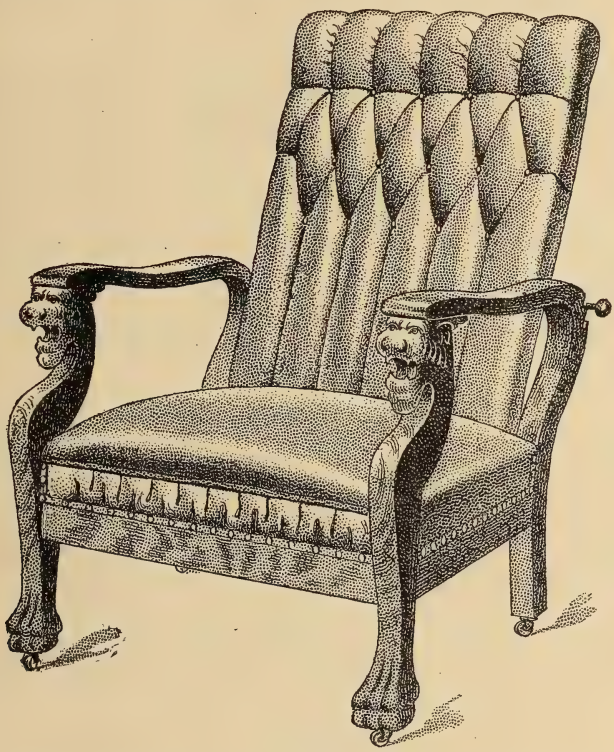


FIG. 25

Ross-stipple illustration for newspaper use. This Ross-paper effect is much like hand-stipple work

darkening some portion of the paper by applying black ink with a pen and brush, and lightening other portions by scratching, or scraping, away the chalked surface so as to expose the white underneath. These operations produce the shadows and high lights, and the printed surface of the

chalk paper provides the medium tones. Fig. 24 shows a Ross-paper illustration for a magazine advertisement.

20. Another style of Ross paper is white, with the surface embossed with a raised, stippled, or lined pattern. The drawing is made by passing a soft pencil or a piece of crayon over the paper, only the raised portions of which receive the impression of the pencil or the crayon. The result is a drawing that greatly resembles a hand stipple, but is more regular in the arrangement and size of the dots, as shown in Fig. 25.

21. Ross-paper cuts are not suitable for newspaper work unless they are made about as large as the drawing, which should be on coarse stipple paper. If fine stipple paper is used or a coarse-stipple drawing is reduced, the dots and lines in the cut will come too near together and the cut is likely to fill up in printing. Ross-paper illustrations are used chiefly in magazine advertisements. A number of different effects can be produced with Ross paper. The six exhibits shown at the top of Fig. 26 give some further examples.

22. Day Shading-Machine Tints.—Benjamin Day is the name of the inventor of the **tintograph.** This is a machine for tinting drawing paper, zinc and copper plates, or lithographic stones, thus shading the illustration already made on the surface or giving a background tint, as desired. One of a variety of transparent gelatin films, embossed with a stipple or line design, is inked over with an ordinary roller used by printers, and then placed face down on the drawing.

A great many effects can be produced by this machine. The six exhibits in the lower half of Fig. 26 show some examples. Some of the effects produced by the Ben Day films are so much like Ross-paper work or hand stipple that sometimes it is not possible to tell by what process an illustration was produced.

The different values shown in Fig. 27, except the solid white and the solid black effects, were produced by means of the Ben Day process. The artist in making the drawing for this illustration left white spaces that were afterwards filled in by

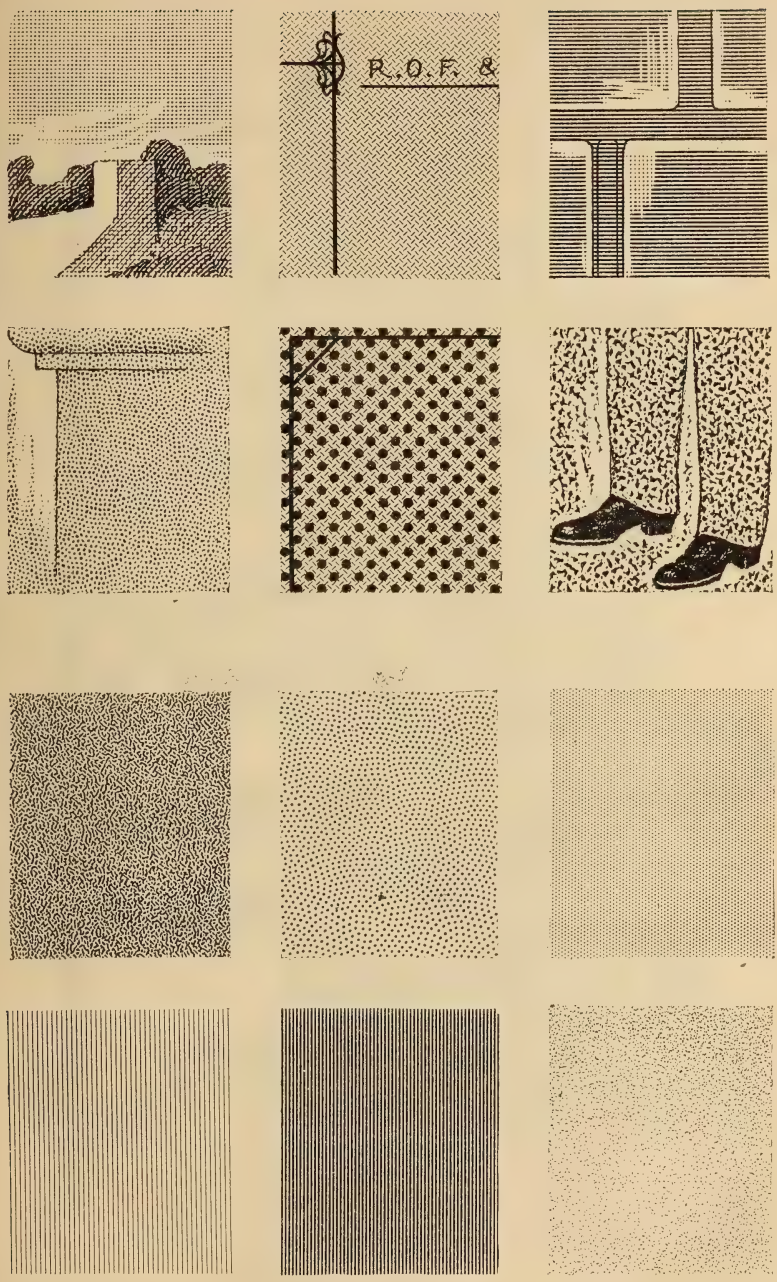


Fig. 26

Examples of shading by means of Ross paper and the Day shading machine. The examples in the upper half are produced by means of Ross paper; the lower six are examples of shading-machine effects

Fig. 27

Example of shading produced by means of the Ben Day shading machine

means of the Ben Day films. The film used for the figure at the right was, of course, a lighter one than that used on the figure at the extreme left. The artist drew with a pen the black stripes in the trousers of the second figure from the left of the illustration; the light-stripe effect was then produced by means of the shading machine. Fig. 27 is an unusually fine example of effective illustration. The contrasts are very good. Of course, the figure in black was drawn almost wholly with the pen; only the face and the hand were shaded by the Ben Day machine.

23. Crayon Illustrations.—The illustrations known as **crayon illustrations** are suitable for use in any publication. The drawing is made on very rough paper with a lithographic crayon, or "grease pencil." This crayon, or pencil, has a soft, greasy lead that adheres to the raised portions of this rough paper. The completed drawing is composed of black dots and irregular masses. A cut made from such a drawing can be satisfactorily stereotyped or electrotyped. The printed illustration is similar in effect to hand stipple, as shown in Fig. 28. Crayon illustrations can be made very artistic and are used in the highest grade of advertising work.

24. Spatter Work. In making backgrounds or flattened portions of outline drawings, **spatter work** is used. The drawing, with the exception of the portions to be spattered, is first completed. This spattering is done by snapping, with a match or a knife blade, the bristles of a tooth brush that has been filled with black drawing ink. The portion of the drawing that is not to be spattered is protected by a shield. When the brush is held near the paper, the spatter is coarse and irregular; when held far away, it is fine and regular. Fig. 29 shows an illustration made in this way. This style of illustration is used only in publications printed on good paper, as the dots are too fine and too close together to stereotype satisfactorily or to print on rough paper. When, however, the spatter is coarse, the cut will print well on news stock.

FIG. 28

An example of an illustration made from a crayon drawing. Reduced from magazine-page size

Fig. 29

A trade-paper advertisement (reduced). The light portions of the coat are rendered in spatter

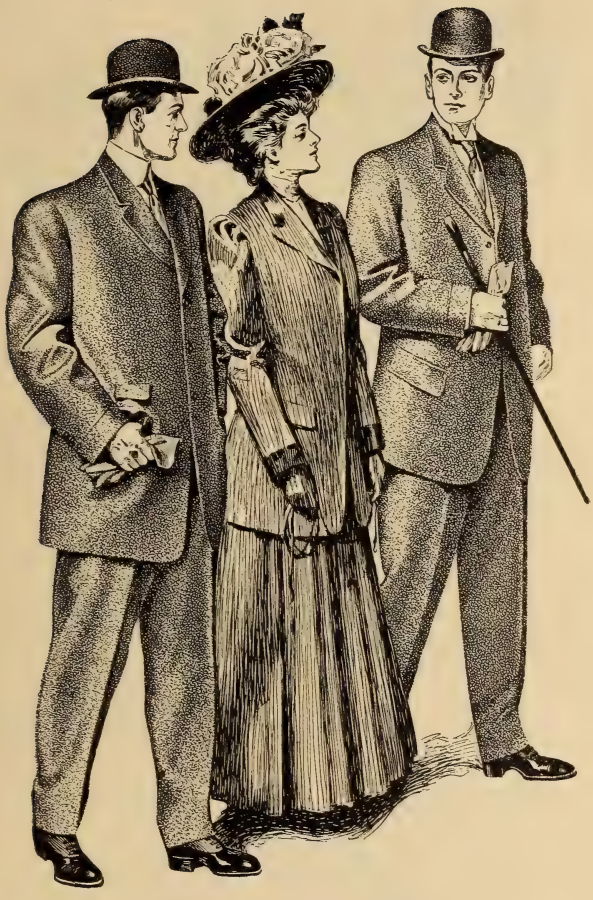
BY a well-groomed man, people usually mean a well-dressed man, one who appreciates the niceties and appropriateness of correct style. This kind of man is given favorable comment, attentive consideration, preferences. There is nothing mysterious about the way he does it. It's usually by wearing Clothes made by The House of Kuppenheimer.

You will be able to secure Kuppenheimer Clothes in practically every city and town where there is a good clothier—a particular merchant

THE HOUSE OF KUPPENHEIMER
CHICAGO NEW YORK BOSTON

FIG. 30

A reduced newspaper advertisement that illustrates the good effect obtained by combining two kinds of drawing



Copyright, 1908, by Kuppenheimer & Co.

FIG. 31

A slightly reduced magazine illustration that is a fine example of a combination stipple and line effect

An Adorable Girl
Comes to America

And tells what she sees in the "Smartest Set" of New York and Newport. By the authors of "The Lightning Conductor." The story of "LADY BETTY" begins in the OCTOBER

Ladies' Home Journal

15 Cents at All News-Stands

THE CURTIS PUBLISHING COMPANY, PHILADELPHIA

FIG. 32

Reduced 3-column, newspaper advertisement showing the good contrast obtained by combining silhouette figures with a light line figure

Fig. 33

A combination of line effect, mass shading, and spatter

COMBINATION LINE CUTS

25. Frequently a superior illustration may be had by combining different styles of line work. The contrast often helps each of the styles. Note how in Fig. 30 the stippled figure of the man contrasts with the light-shaded figure of the woman. Figs. 31, 32, and 33 show other good combinations. Fig. 31 shows a combination of hand stipple and line work and is an unusually fine example of clothing illustration for magazine advertising. Fig. 33 shows an example of spatter, line effect, and mass shading combined.

HALF-TONE ENGRAVINGS

VARIOUS EFFECTS IN HALF-TONE WORK

26. Half-Tone Engraving Process.—Like line engraving, the **half-tone process** is photographic and chemical in nature. For fine book, magazine, catalog, and booklet printing, half-tones are made on copper; for stereotyping and printing in newspapers, they are made on zinc. Copper half-tones are harder and more durable than those made of zinc, and therefore reproduce more delicate gradations of light and shade. Zinc half-tones can be more quickly etched to a proper depth for stereotyping and are cheaper than those made of copper.

To illustrate the process, assume that it is desired to make a copper half-tone of a photograph. A negative of the photograph is made, as in line engraving, except that the light passes through a *screen* before it falls upon the negative plate. This *half-tone screen*, as it is called, consists of two pieces of glass that are ruled with parallel lines and joined together in such a manner that the lines run at right angles. The ruling on the different screens ordinarily used varies from 55 to 200 lines to the inch. If there are 100 lines, it is termed a *100-line screen*. The more lines there are to the inch, the finer the illustration. The effect of the screen is to

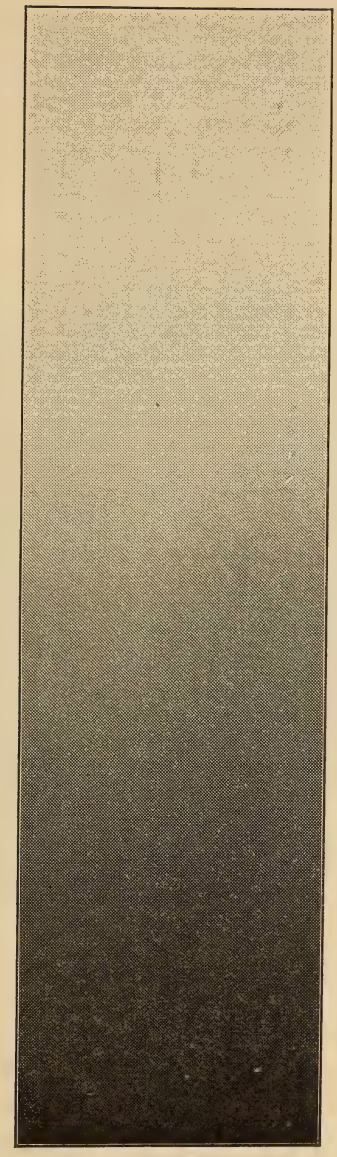


Fig. 34

break the rays of the light into tiny separate beams on the negative. If a half-tone illustration is observed closely, it will be seen that the shades and tones are not solid masses, but are tiny squares, or dots. If it were not for this breaking up of the solid tones in this manner, the result would be a plate that would print a solid color, with no gradation of light and shade; there would be no intermediate

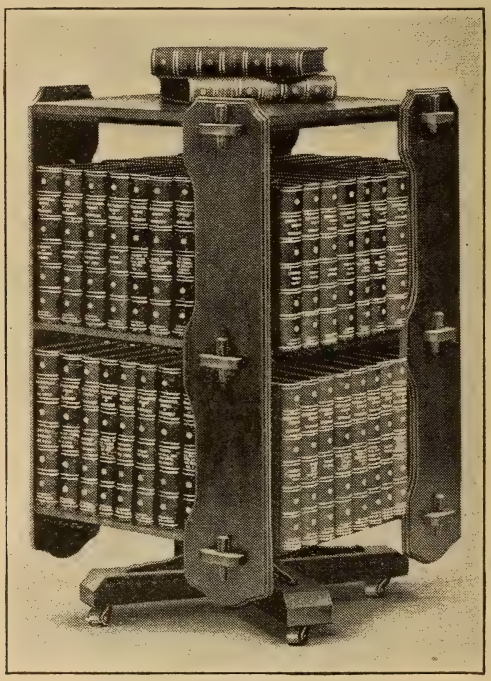


Fig. 35

Printed from a 100-line screen half-tone

values between the white of the high lights and the black of the deepest shadows. The effect produced by the screen is hardly noticeable in the dark portions of a fine half-tone, but in the lighter part, the lines are visible, though the dots or squares are very small.

Fig. 34 shows a coarse half-tone reproduction of a panel that begins with a light tone and deepens until it is solid

black. This panel shows the effect of the half-tone screen very clearly. This cross-line effect of the coarse half-tone is sometimes confounded with stipple work, but the latter is produced by a different process.

When the design has been transferred to the plate, the plate is treated chemically and placed into an etching solu-

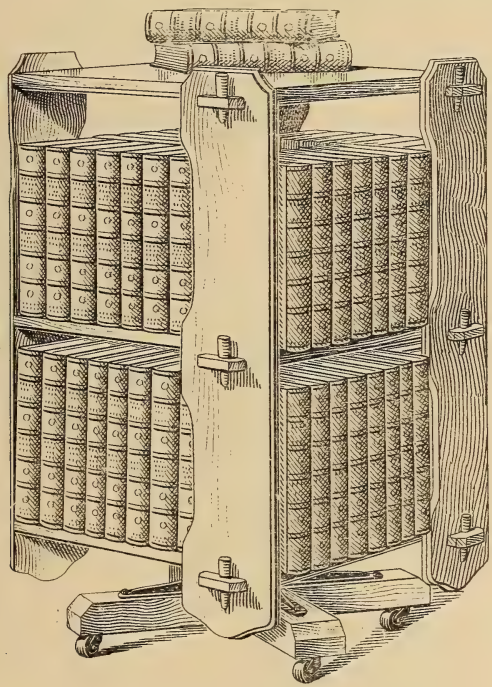


Fig. 36

Printed from a line cut made from a drawing of the subject shown in Fig. 35

tion. This solution eats, or etches, away the lines, or tiny grooves. The plate is then mounted. In the case of fine half-tones, the plates are hand-tooled so as to bring out the high lights and finer details more clearly.

27. Copy for Half-Tones.—The chief point of difference between a half-tone and a line engraving is that the line engraving can be reproduced only from a drawing or print

consisting of distinct lines, dots, or masses of color, all possessing the same tone, while the half-tone, being essentially a photograph on metal, can be reproduced from a great variety of "originals," any of which may possess any tint, varying from pure white to the deepest shadow. The intermediate tints, or half-tones, are essential to the picture, and from the fact that these are retained in the plates, the process has been termed *half-tone engraving*. Half-tone engravings can be made from photographs, wash drawings, water-color paintings, photogravures, lithographs, steel engravings, etc., or direct from the object itself. In reproducing anything having colors, it is usually necessary to take a photograph first. This photograph then serves as the original from which the half-tone is made.

Figs. 35 and 36 show clearly the difference between the illustrative effects of a line cut and a half-tone of the same subject. Fig. 35 was printed from a half-tone made direct from the photograph of the bookcase, while in order to make the cut that produced Fig. 36, it was necessary to first make a drawing from the photograph.

Probably more half-tones are made from photographs than from any other form of copy. The illustrations shown in Figs. 37 and 38 are half-tones made from photographs.

28. Half-Tones Direct From Objects.—It is possible to make a half-tone direct from an object, provided the object is nearly flat, so that all of it can be brought into focus. For instance, half-tones can be made direct from gloves, buttons, combs, etc., but it is usually better to make ordinary photographs and then paint them. Otherwise, there is no opportunity to correct faults in the coloring and lighting of the original.

29. Wash Drawings.—A **wash drawing** is a drawing made with a brush, diluted India ink, and some water color, the ink being made very faint where it is desired to have a light wash or tone, as in the upper part of the illustration shown in Fig. 34. Wash drawings for half-tone reproductions are rendered in varying shades of one color,

FIG. 37

A striking illustration produced from a half-tone made from a photograph. Reduced from magazine-page size

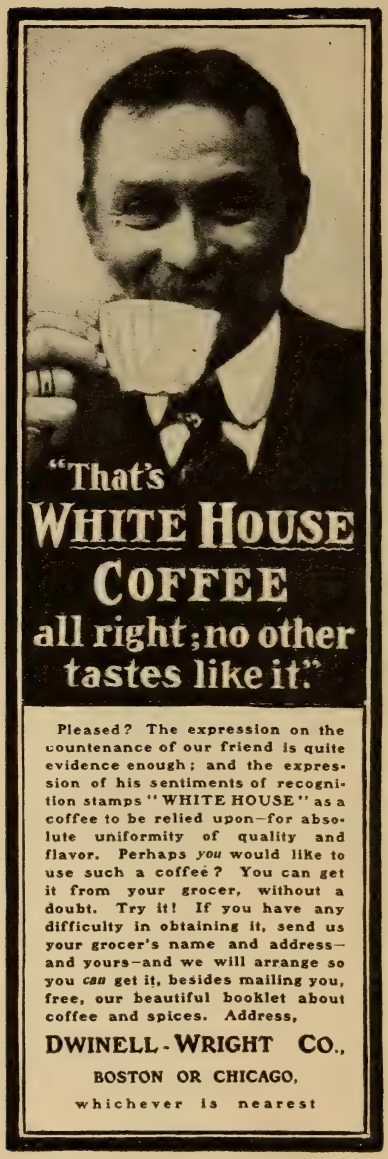


FIG. 38

Reduced half-page, magazine advertisement showing an illustration made from a photograph

Fig. 39

Half-tone from a wash drawing of imaginary people and an imaginary town

The very soul of the malt—delicious, healthful, invigorating, and *absolutely* pure—the perfection of brewing—is

Pabst Blue Ribbon

The Beer of Quality

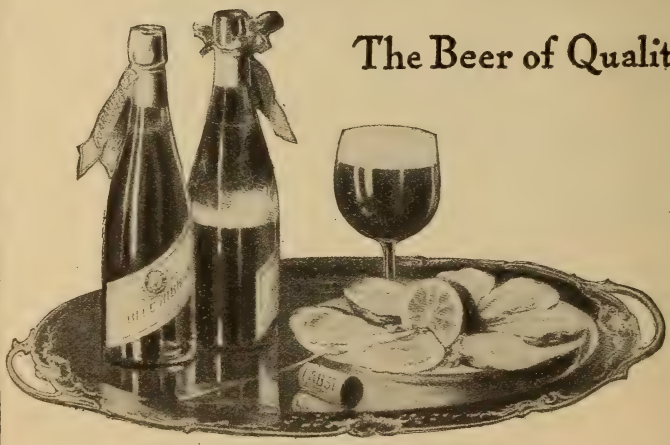


Fig. 40

FIG. 41

Half-tone illustration from a combined photograph and wash drawing.
Reduced from magazine-page size

usually black or brown. To get good results, strong contrasts should be used. Most imitations of photographs are made by this method, especially those depicting fashion models.

30. Wash drawings are very often used to represent objects that do not exist, or that need to be idealized for use in an advertisement. The illustration shown in Fig. 39 is made from a wash drawing. As "Spotless Town" does not actually exist, no photograph could be made of it. If it is desired to advertise a building before its completion, a wash drawing may be made from the architect's plans. If the plans are well drawn, the wash drawing will reproduce like a photograph. In fact, it is sometimes difficult to tell whether a half-tone has been made from a photograph or from a wash drawing. The illustration shown in Fig. 40, for example, may be either from a photograph that has been painted carefully or from an original wash drawing. It is probably reproduced from photographic copy. If the surroundings of a summer hotel are such that it is difficult to secure a satisfactory photograph of it, a wash drawing may be made in which undesirable features are omitted or idealized. Sometimes, when photographs are repainted, certain objects are added to produce a more artistic effect. Shrubbery, for example, may be added to the photograph of a house that has no shrubbery around it. In Fig. 41, the snow scene was painted around the head and shoulders of the woman. White paint was used to make the snow flakes. It is much easier to prepare a picture by this process than to take a photograph during a snow storm.

31. Combination Wash Drawing and Photograph. A method that combines the freedom of the wash rendering with the naturalness of photography, is one in which the costume of some model is rendered in wash and the head is a photograph. It is sometimes difficult to find a model that can be satisfactorily photographed in the costume to be advertised. To overcome this difficulty, the figure and the costume are usually rendered in wash, in strict conformity to

the latest fashion. Of course the photographic head must be in proportion with the rest of the figure and lighted from the same side, otherwise the patching will be apparent. When carefully done, the reproduction is deceptive in its naturalness. Fig. 42 shows an illustration of this kind.

Fig. 43 shows how a photograph may be combined with a wash drawing to give a unique effect. The photograph of the man in this illustration was pasted on the drawing and the bottle painted, in wash, around the photograph.

32. Modeling.—Strong and artistic half-tones are sometimes produced direct from *clay* or *wax models.* Fig. 44 shows a clay-modeled design used for a trade-paper back cover. The object to be illustrated and the lettering are worked up in clay or wax, the entire work being in correct proportion to the space that the finished half-tone is to fill. The model is set up before the engraver's camera and illuminated with a strong side light, which produces heavy shadows. The half-tone print is often marvelously realistic, the model seeming to stand out from the page. As only an expert modeler can make satisfactory models, this class of work is quite expensive. Fig. 45 shows another example of a half-tone illustration from a modeled design.

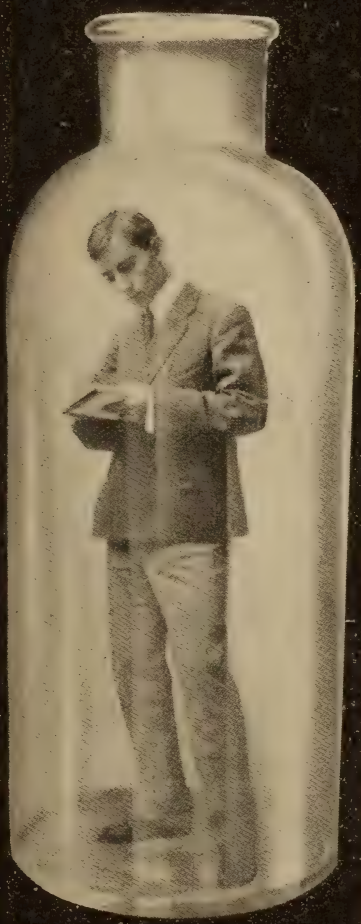
33. Sunken Effects.—Displayed lines having a **sunken effect** may be obtained by making a half-tone direct from a paper matrix of the type. Fig. 46 shows an illustration of this kind. The matrix can be made in any newspaper office where stereotypes are used. The type should be open, with plenty of space between the stems, and not too heavy in design. The matrix should be deep and clean. The molds of the type and border are inked or painted to make them dark enough. When the half-tone is being made, the matrix is lighted from the side, so as to produce a strong shadow.

34. Water Colors and Pastels.—Half-tones can be made from **water colors and pastels,** but these do not make satisfactory originals, because the color values change in the process. Thus, red will produce nearly as dark as

FIG. 42

Example of wash drawings combined with photographed heads

To the Man who is Bottled Up



In shop or office, in factory or mill, the **I. C. S.** offers the helping hand of education. No matter how closely you are confined to your work, how tightly you are held by home ties, the practical courses, **By Mail,** of the **I. C. S.** gives you the opportunity to climb to a higher position in salary and influence. Whether you want to select a trade or profession; whether you want to advance to the higher positions in your present occupation; whether you want to change to other and more lucrative work, the **I. C. S.** can help you, where you are and as you are. The cost is small.

Courses from $10 up

The terms are easy. There are no books to buy, no lectures to attend, nothing to hinder or handicap you. If you want to know how to get out of your present condition, send for the Free Book "1001 Stories of Success."

To show you are in earnest, cut out, fill in, and mail

THIS Coupon

International Correspondence Schools
Box 1171, SCRANTON, PA.

Please send me your booklet, "1001 Stories of Success," and explain how I can qualify for the position before which I have marked **X**

—Mech. Engineer	—Metallurgist
—Draftsman	—Chemist
—Electrician	—Orn. Designer
—Telephone Engineer	—Navigator
—Steam Engineer	—Bookkeeper
—Marine Engineer	—Stenographer
—Civil Engineer	—Show Card Writer
—Surveyor	—Ad Writer
—Mining Engineer	—Window Dresser
—Sanitary Engineer	—Teacher
—Architect	—French } with
—Textile Designer	—German } phono-
—Commercial Law	—Spanish } graph

Name _____

Street and No. _____

City _____ State _____

FIG. 43

Half-tone from a wash drawing painted around a photograph. The plate was mortised for the type matter. Reduced from magazine-page size

FIG. 44

Reduced magazine advertisement, showing a strong modeled effect. The chain was doubtless a metal chain, dipped in a dull-colored liquid, then laid in position

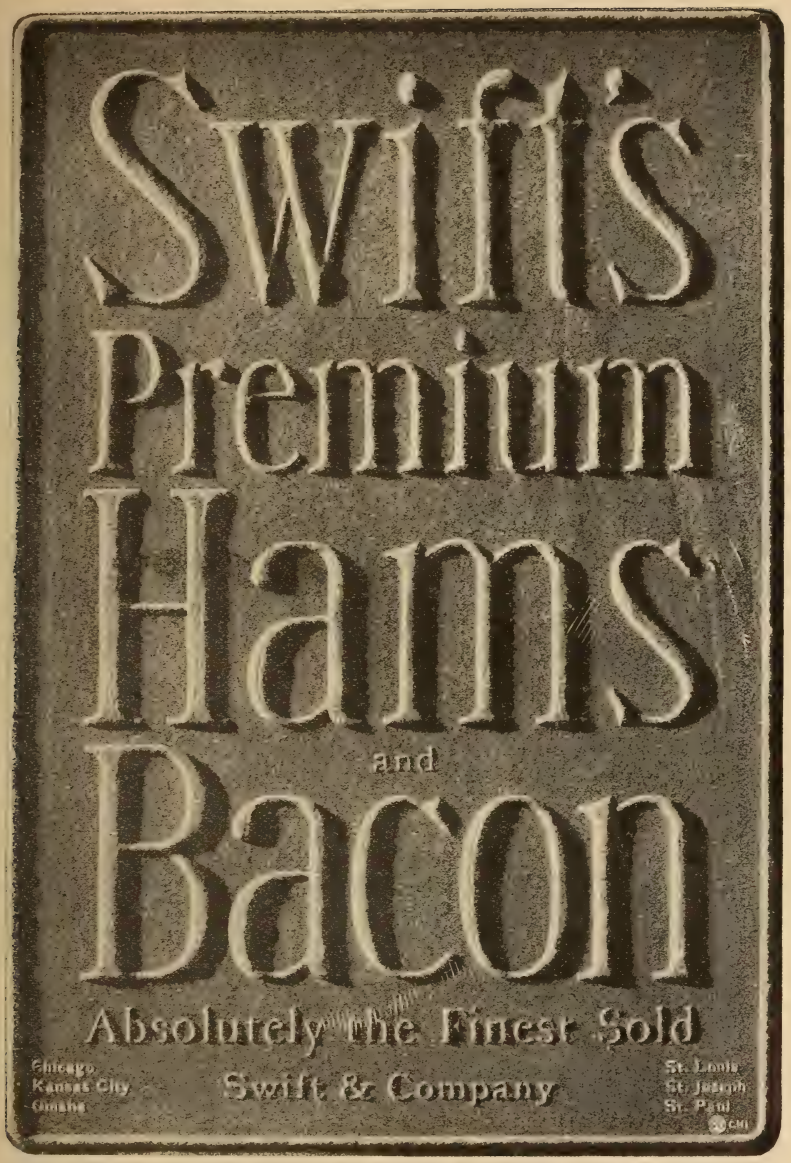


FIG. 45

The brilliant side light on the raised letters of the model throws them into bold relief against the black shadows. The letters were modeled in imitation of the type used regularly in Swift's advertisements

Learn REAL Ad Writing From Real Advertisers

Did you ever stop to think that advertising space is nothing but "space"—blank paper. Every day, advertisers are spending thousands of dollars for space. Whether this investment pays or not depends on what is put in that space; namely, the ads.

Men who can write ads that will make expensive space profitable, can easily obtain large salaries from advertisers. You need not be a genius, an artist, or a printer to learn to write good ads by our system. All you need is average ability and ambition.

We have been successful advertisers for more than twelve years. Just compare our ads with those of other schools teaching advertising.

Our Course was written by our advertising manager, who also conducts the instruction. It includes much more and better instruction than any other. Prove this before enrolling by comparing our Instruction Papers with the matter sent out by other schools.

Don't waste time and money with amateur correspondence schools. Enroll with the I. C. S., "First and Best"—the school that teaches ad writing as it should be taught.

LANCASTER AVE. AND FORTIETH ST.,
PHILADELPHIA, PA., Oct. 13, 1903.

INTERNATIONAL CORRESPONDENCE SCHOOLS,
Scranton, Pa.

DEAR SIRS:

The claims of the Schools to be of assistance to those wishing to improve their condition are, in my case, entirely justified, and I am convinced that it was one of the wisest steps I ever took, to enroll as a student in the Advertising Course. I wish I could say something to convince others of the wisdom of enrolling. For me it has already been a good investment, for although I have been a student less than three months, and am not half through the Course, I have already sold enough ads to pay for the Course twice over, without losing time from my work. Thanking you for your very careful criticism of my work, and hoping to be a creditable scholar, I am, Yours truly, JOS. W. TATUM.

Write today for our handsomely printed "Advertising Booklet."

International Correspondence Schools
BOX 812, SCRANTON, PA.

The Only PRACTICAL Course in Ad Writing

FIG. 46

Half-tone illustration from stereotypers' matrix. The letters in this advertisement appear sunken rather than raised

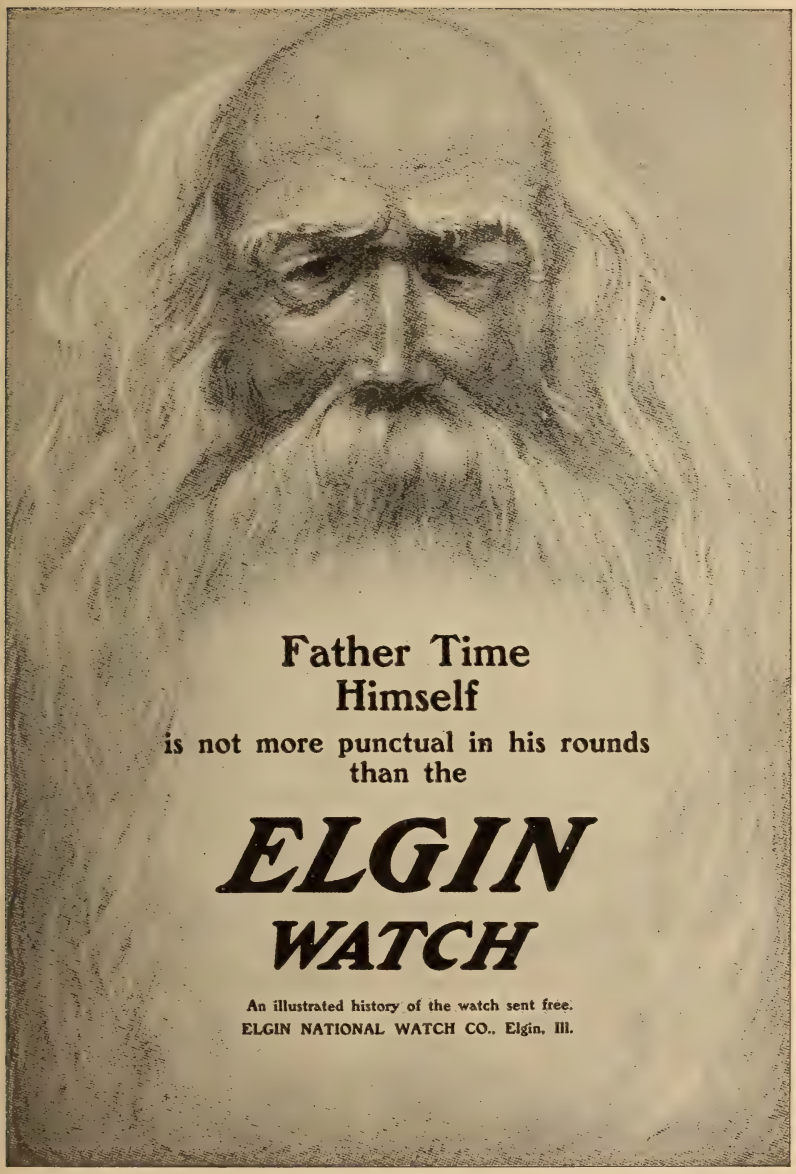
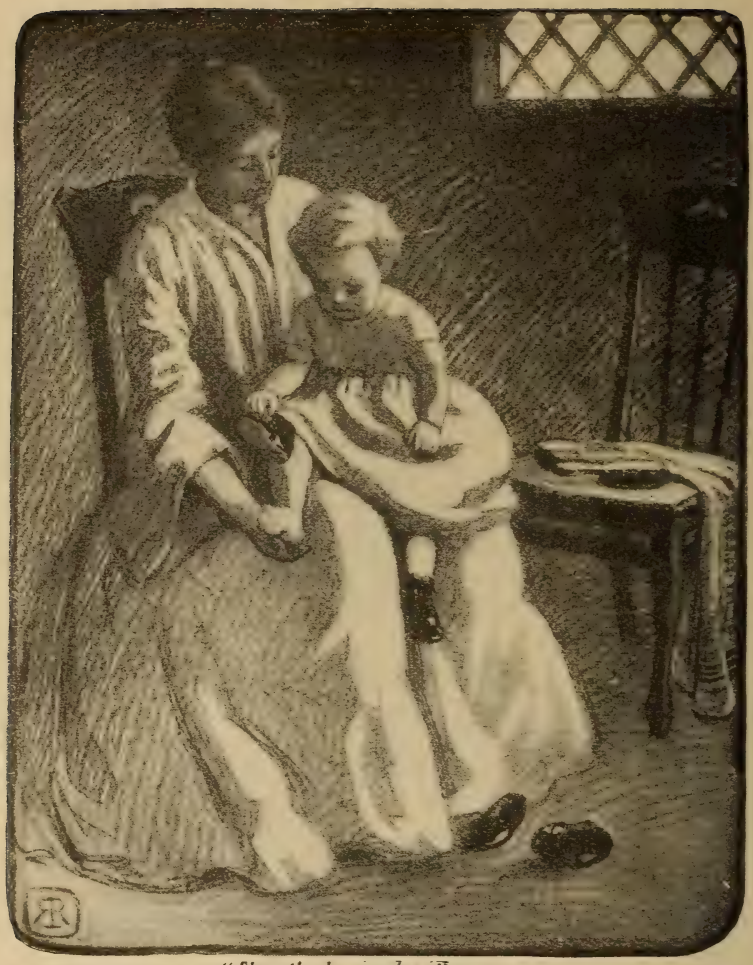


FIG. 47

Illustration from half-tone made from a pencil or crayon original



"Shoe the horse, shoe the mare,
But let the little colt go bare!"

So says the old rhyme. But there comes a time when the little colt must go to the blacksmith, and if the little colt is a valuable little colt, the owner is most particular about the first shoeing. A poor shoe may ruin a good horse.

We men and women must wear shoes too, and the first shoeing is no less important to little boys and girls, than to young colts.

Luckily, there is a sure way to be right.

There are Sorosis shoes for babies—shoes that will help the feet to become strong and shapely, sound and sweet.

SOROSIS SHOES FOR ALL AGES AND ALL ARE RIGHT.

A. E. LITTLE & CO., LYNN, MASS.

June, 1904.

FIG. 48

A reduced half-tone illustration made from a charcoal original. An artistic and appropriate illustration

black, while blue will produce a light gray. The use of orthochromatic plates will remedy this to a certain extent, but this increases the cost of the engraving.

35. Pen, Pencil, Crayon, and Charcoal Drawings. Satisfactory half-tones can be made from **pen, pencil, crayon,** and **charcoal drawings.** The screen has a softening and blending effect that reduces the contrasts but yields a more refined illustration than if the reproduction were in line. Figs. 47 and 48 show half-tones made from drawings of this kind.

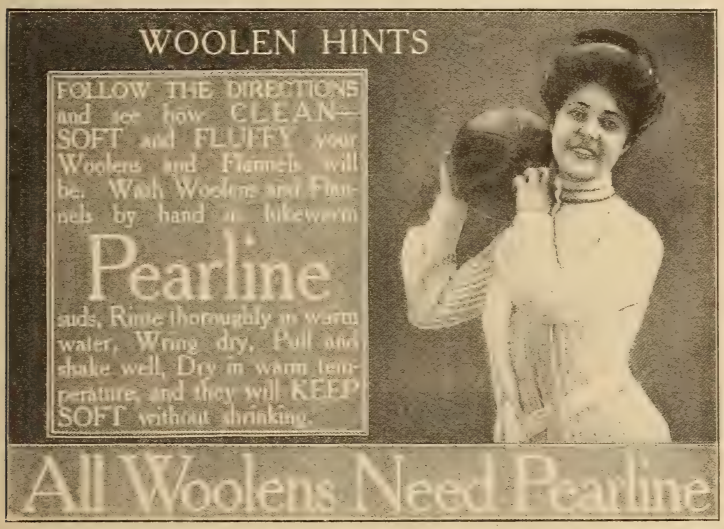


Fig. 49

Reduced half-page, magazine illustration with a reverse effect, showing half-tone background that harmonizes with the illustration and the white lettering

36. Half-Tone Backgrounds. The half-tone principle is sometimes utilized to secure an intermediate tone as a background. Fig. 49 shows a wash background reproduced, in connection with a photograph of a model, by the half-tone process. This background harmonizes well with the white lettering. Sometimes very black type or very black illustrations are made more harmonious by half-toning them and allowing the screen to soften the dense black.

Unless the type is clear and of good size, however, there is danger of it becoming indistinct when the half-tone is made.

Fine-screen half-tone prints can be used as copy for the making of other half-tones, but such copy should be used only in emergencies. The only way to get good results from such copy is to make a new enlarged photograph from the print and to paint the screen out, but such work means increased expense. If the half-tone is made from a print without the rephotographing and painting, the screens may cross and the new half-tone will have a mottled appearance. The slightly mottled effect in the face of the man shown in Fig. 38 was caused by the fact that the half-tone made for use in this Section was made from a proof of the advertisement rather than from the original photograph.

COMBINATION LINE AND HALF-TONE

37. When it is desired to embellish a half-tone with line ornament, or when the line work is desired for contrast with the half-tone, a **combination line and half-tone cut** may be made. Figs. 50 and 51 show illustrations of this kind.

The combination cut shown in Fig. 50 was mortised in the center for the type matter. The shrubbery, vehicles, flags, and figures in this example were painted in, as was also the rear end of the building shown at the bottom, this building not being completed at the time the photograph was taken. The tooling of the sky background should be carefully noted.

The effect shown in Fig. 51 is often used in clothing advertisements, the figure of the model being rendered in half-tone, while the people and accessories in the background are rendered in line; as a result, the half-tone figure is made very prominent.

In making combination line and half-tone cuts, the engravers usually photograph the line drawing and the half-tone portion separately, and then combine the two films and make a combination cut. This is a better plan than making two separate cuts and joining them. A line cut can be mortised for the insertion of a half-tone, or the two plates can be

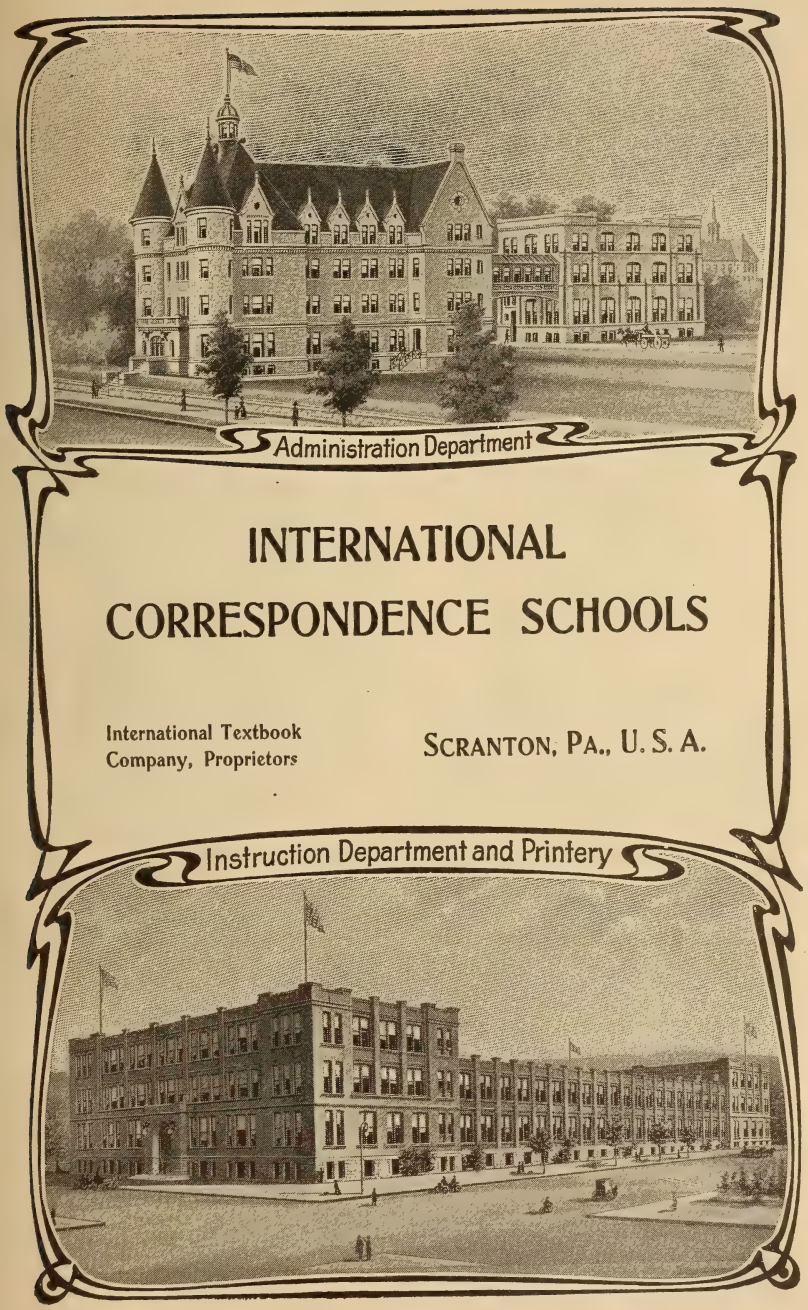


FIG. 50

Half-tones embellished with line ornamentation

FIG. 51 (Reproduced by permission)

Example of an illustration from a combination half-tone and line engraving

FIG. 52
Finished square with line

FIG. 53
Finished square without line

FIG. 54
Oval with tooled background

FIG. 55
Silhouette, or cut-out background, effect

FIG. 56
Vignette

FIG. 57
Vignette finished with square base

made separately and the half-tone sweated on the same base with an electrotype (a metal copy) of the line cut. However, when the engraver has to make the combination, he usually follows the method first described.

STYLES OF FINISHING HALF-TONES

38. A half-tone may be finished *square*, *round*, *oval*, or *irregular*, and outlined in black, or with cut-out or solid background, etc.

39. Square Half-Tones.—In a **square half-tone,** the background is finished square. Such a cut may be surrounded by a light or a heavy line, as shown in Fig. 52, or it may have no line around it, as in Fig. 53. In the former case, it is spoken of as *square with line;* in the latter case, the term *square without line* is used. The background for either style is usually carefully repainted to blot out any objectionable accessories or surroundings.

40. Oval Half-Tones.—In Fig. 54 is shown an example of the **oval style** with tooled background. Different kinds of ovals may be had, fancy as well as plain.

41. Silhouette Half-Tones.—A half-tone illustration with *cut-out background* is the same thing as **silhouette half-tone.** Sometimes such half-tones are outlined with a black line to protect the edges of the cut, as shown in Fig. 55.

42. Vignette Half-Tones.—The name given to the style of finish in which the background or a portion of it appears to fade away gradually into the paper is **vignette** (pronounced *vin-yet'*). This style of half-tone should never be used except for cuts that are to be printed on high-grade enameled book or plate paper, because, with other grades of paper, the desired effect cannot be obtained. In making a vignette half-tone, the background of the copy is painted in tints that are graded from the color of the object or its shadow down to white. In most cases, the half-tone is reetched to improve the grading of the tints. A vignette half-tone is shown in Fig. 56.

Frequently, only a portion of the background around the subject is vignetted, and the base or some other part is finished square with or without a line, as shown in Fig. 57.

Vignettes are delicate and should not be used when an extremely large number of copies of printed matter is wanted. Such cuts are frequently used in two-color book printing, in which the vignetted backgrounds serve as a tint to be run under a portion of the type printed in a darker color. It is better not to order vignette cuts in screens as fine as 175 or 200, as such fine cuts are likely to fill and smudge on the vignette portions.

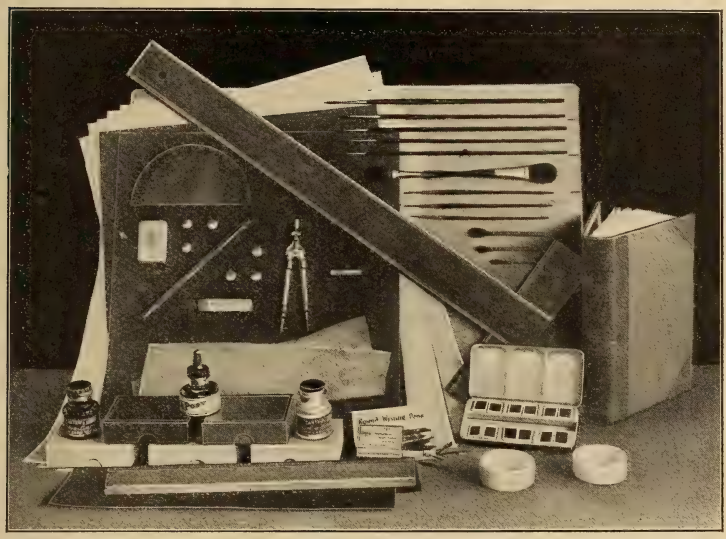


Fig. 58
Half-tone with solid black background

43. Solid-Background Half-Tones.—In Fig. 58 is shown a **solid-background half-tone.** Such illustrations are often effective because of the contrast between the background and the half-toned object. The solid black is obtained by painting, so that the portion of the plate that is to represent the background is not attacked by the acid. This class of half-tones should be printed only on good paper; on cheap stock, the background will appear gray

FIG. 59

Solid-background half-tone. This would be an excellent bill-board advertisement, but it gives no reason for the purity of Royal Baking Powder and is not strong as a magazine advertisement

and "smudgy." Some magazines object to a dense-black background like that shown in Fig. 58.

44. Special Backgrounds.—The leading engravers are constantly finding new and improved methods of finishing cuts. It would be practically impossible to give a comprehensive description of all these various methods, for some

Fig. 60
Half-tone with a stippled-background effect

are peculiar to certain engraving firms. Furthermore, some of the effects produced are to be preferred only so long as they are novel or distinctive. In Fig. 60, for instance, is shown an example of a half-tone to which a *stippled-background* effect has been given. This is an agreeable variation from the plain black background.

45. Grouping.—It is sometimes desirable to group several photographs in one illustration and use a line or a half-tone background or framework more or less ornamental in character. If the background or the framework is to be in line, one of the methods described in Art. **37** is used. If the background is to be in half-tone, it is usually rendered in wash, the photograph pasted in place, and the entire group half-toned in one operation. In either case, if the photographs to be grouped are not of the proper relative sizes, separate negatives of the photographs and the background are made, so that each can be reduced separately. The negatives are then stripped and mounted together, after which the half-tone is made. Fig. 61 shows a good example of a group of half-tones ornamented with line work.

PAINTING AND TOOLING

46. Painting.—While a half-tone can be made from almost any good photograph, the photographs that give best results are those printed on glossy reddish or purplish paper. Glossy velox is good and is easy to match in color when retouching. Glossy papers take more detail. To get the best results in the finished cut, the photograph should be **painted** by an illustrator that makes a specialty of preparing copy for engravers. The term does not mean the use of colors, for the work is done in black or reddish-brown pigments. It is wonderful what improvement can be made by painting. The contrasts can be made sharp. In fact, a half-tone made from a painted photograph often shows such objects as machinery more attractively than they are in reality. Observe Figs. 62 and 63. Fig. 62 shows an illustration made from a photograph of a paper cutter as it stood in a printing office. The photograph includes many unnecessary details and a post is directly in front of the machine, thus cutting off part of the view. Fig. 63 shows the illustration produced from the painted photograph. The post and the other unnecessary details have been painted out, and the missing part of the view supplied. The difference in the

FIG. 61

Combination line and half-tone cut of a group of photographs

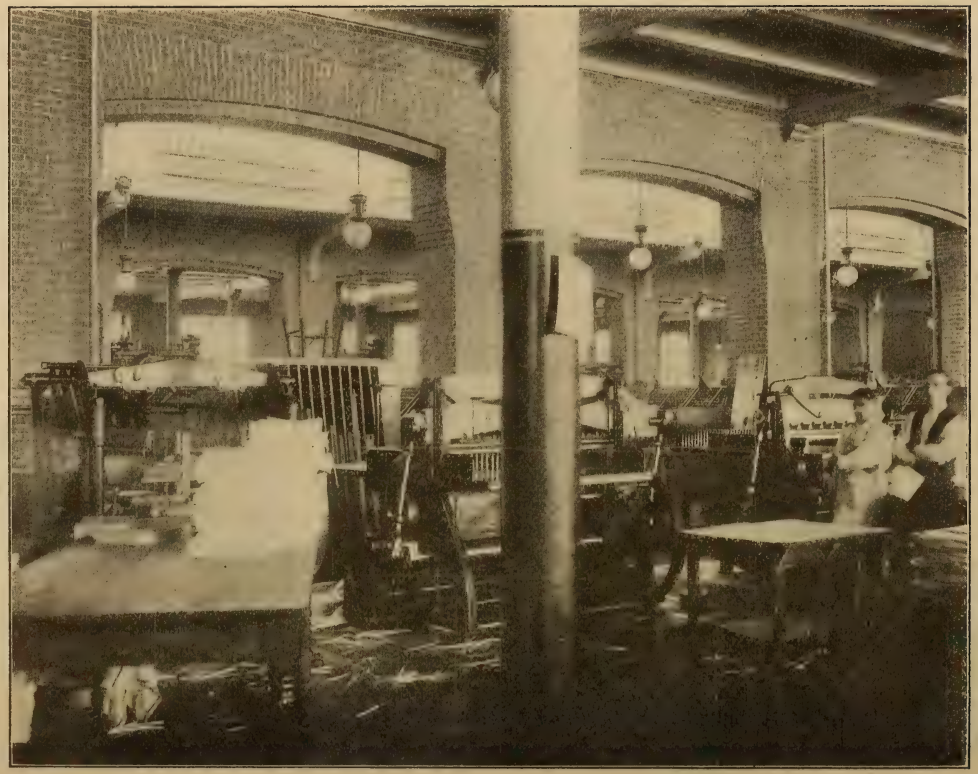


Fig. 62

Reproduction of an unpainted photograph of a paper cutter

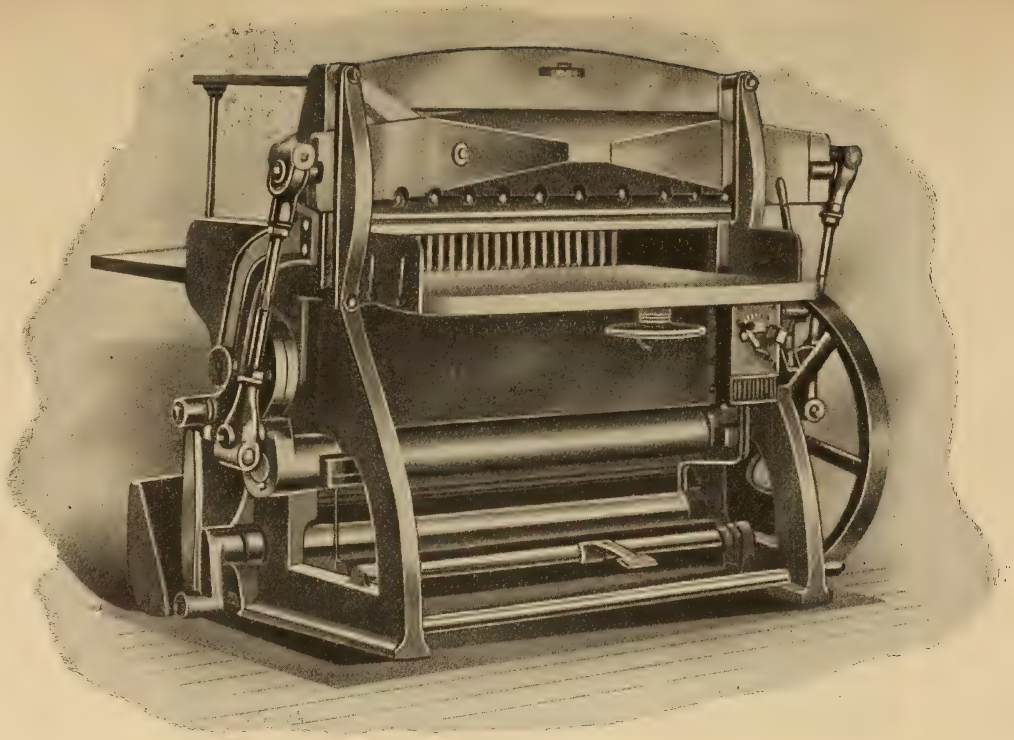


Fig. 63

A finished illustration made from the photograph shown in Fig. 62

sizes of the machine as shown in Fig. 62 and in Fig. 63 is due to the fact that in making the cuts to use in this Section it was necessary to reduce the one shown in Fig. 62 more than the one shown in Fig. 63. But even if the original photograph used for reproducing Fig. 62 had been small, the

FIG. 64
Untooled half-tone from photograph that has not been painted

engraver could have taken a large photograph from the small one and thus secured a foundation for the artist to work on.

47. While the best photographs are desirable, because they save time and expense, the illustrator can cut out undesirable details, add features from the descriptions contained in blueprints and catalogs, and do other things to bring out valuable details. Fig. 64 shows another example

of a half-tone made from a photograph that was not painted, while Fig. 65 shows an illustration that was made from the same photograph after it was painted. These two examples show very clearly that, while it may mean an extra cost of a few dollars to paint a photograph, it pays to have it done when the finest results are desired.

Fig. 65

Half-tone from painted but untooled photograph

48. It is not necessary to have photographs mounted when they are to be sent to an illustrator to be painted. Photographers usually charge from one to two dollars for making a single photograph of ordinary size. When it is necessary to make a large illustration from a small photograph, the small photograph should always be rephotographed to a larger size and then painted carefully by a good retoucher.

49. Tooling.—Nearly any half-tone plate can be improved by hand or machine engraving, or **tooling,** as it is called. This tooling is especially effective in half-tones of polished metal or glass, in which brilliant high lights are desired. Photographs having large surfaces of nearly uniform color often reproduce flat in the half-tone. Rounded

FIG. 66

Tooled, or hand-engraved, half-tone made from painted photograph

effects and depth may be secured by tooling the fine lines. Shadows or other large surfaces of a half-tone that are too dark may be relieved by burnishing the plate at the places where lighter effects are desired. Compare the waist of the model shown in Fig. 66 with that shown in Fig. 65. While this illustration was greatly improved by painting the photograph, it was still further improved by special work on the part of the engraver. The most ordinary use of reengraving

is on backgrounds. Tooling these throws the objects in the foreground into greater prominence, as will be seen by noting the sky backgrounds of the half-tones shown in Fig. 50. Background engraving may be done by machinery at much less expense than by hand. Tooling also enables the process engraver to correct faults due to poor painting of the original.

Like painting, tooling is expensive; therefore, it is important to secure the best possible photograph in the beginning, so that little or none of this extra expense will be necessary.

LETTERING ON HALF-TONES

50. When **lettering** is to appear on a half-tone background, it is advisable to have the letters outlined, unless, of course, there is a marked contrast between the letter and the background. In Fig. 67, the chief display letters are entirely outlined with white. A black letter with white outlining is usually strong. The small white lettering in Fig. 67 is not so strong in this reproduction as it was in the original design, as the screen used in making the cut used here covered the white in the letters and weakened them.

In Fig. 68 only one side of the letters is outlined, thus giving the lines a pleasing block effect.

Fig. 69 shows an example of white lettering with a black outline. The lower lines in this advertisement contrast so well with the light half-tone background that no outlining was necessary.

HOW TO ORDER HALF-TONES

51. Great care should be taken in ordering half-tones, as it is only by giving explicit directions and furnishing first-class copy that the best results can be obtained.

It is necessary to obtain the best copy procurable. If the copy consists of a "flat" photograph, it is far better to have another photograph taken, as the expense will be small compared to the amount of valuable time consumed by the

FIG. 67

An example of black letters outlined with white on a half-tone background

FIG. 68

Block-letter effect obtained by using white on one side of the letters

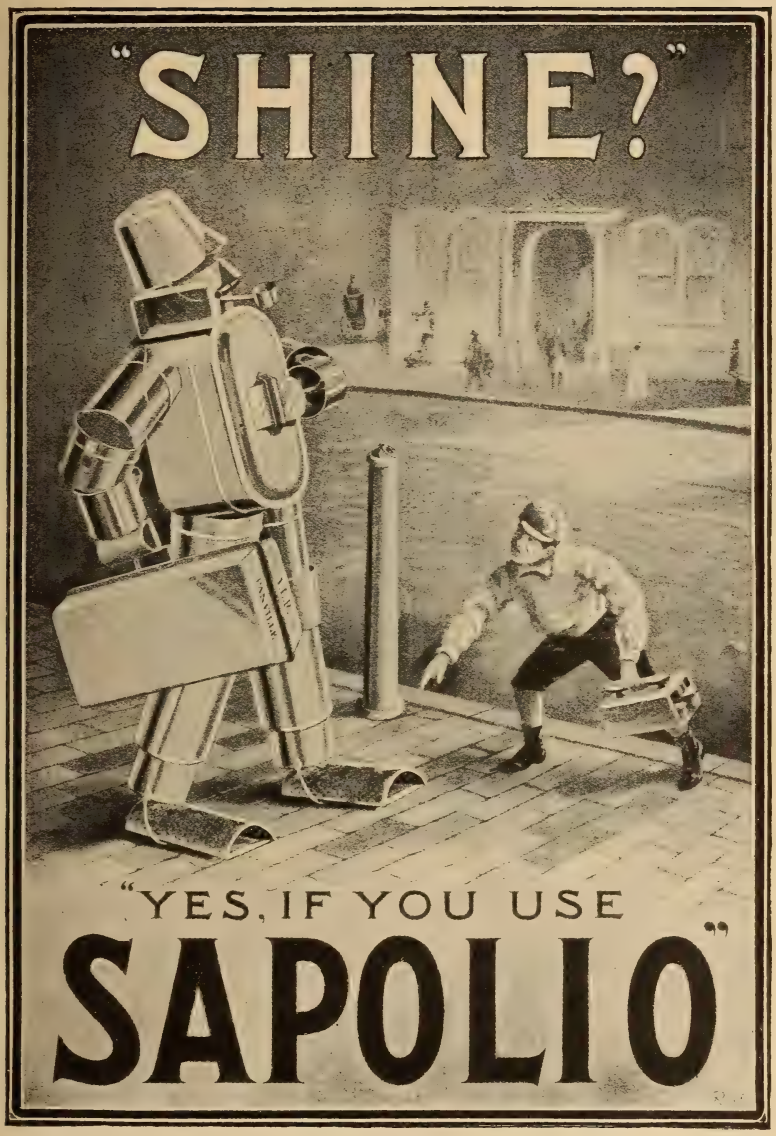


FIG. 69

An example of white letters with a black outline; also black letters with no outline

retoucher in bringing out indistinct features. Dead, burnished, or gray photographs or wash drawings containing a bluish tint or color should be avoided, as they show very little contrast, and have a gray, indistinct appearance when made up into plates. If the copy is faulty, the engraving will be faulty in just the same degree, unless the defects are corrected by retouching or etching.

52. If the ad-writer is acquainted with the different kinds of screens, he should advise the engraver of the number of line screen that is to be used. If he is not thoroughly conversant with screens, he should either let the engraver know about the kind and quality of paper on which the half-tone is to be printed or send a sample of it. If a sample of the paper is sent, the engraver will use his own judgment as to the number of line screen to be used. Whenever there is any doubt, the matter should be left to the engraver, for the best engravers are specialists and know what will give good results on the various kinds of paper. It is also necessary to state the style of finish required—whether it be vignette, outline with no background, straight edge, with or without line finish on edge, oval, circular, or with finished drawn border.

In ordering "straight-edge" cuts, it is necessary to state whether a single or a double line around the edge is wanted, whether a white line should show inside the black line, or whether the half-tone should come to the edge of the plate without any line at all. In ordering an oval cut, *both* dimensions—width and height—should be given, as ovals vary greatly. On all square or rectangular cuts, only one dimension of the plate, either the width or the depth, should be given; the other dimension will of course reduce in proportion.

53. Fig. 70 shows a drawing marked properly for the engraver, and Fig. 71 shows an impression of a cut that was made in accordance with the directions given. It may be misleading to mark a drawing "Reduce one-half," because this may mean one of two things: that the engraver is to

make the surface area of the cut half the surface area of the drawing, or that he is to reduce the length and the depth to a size that will make the surface area of the cut only one-fourth the area of the original. The better method is to direct just how many inches wide or high the finished cut should be.

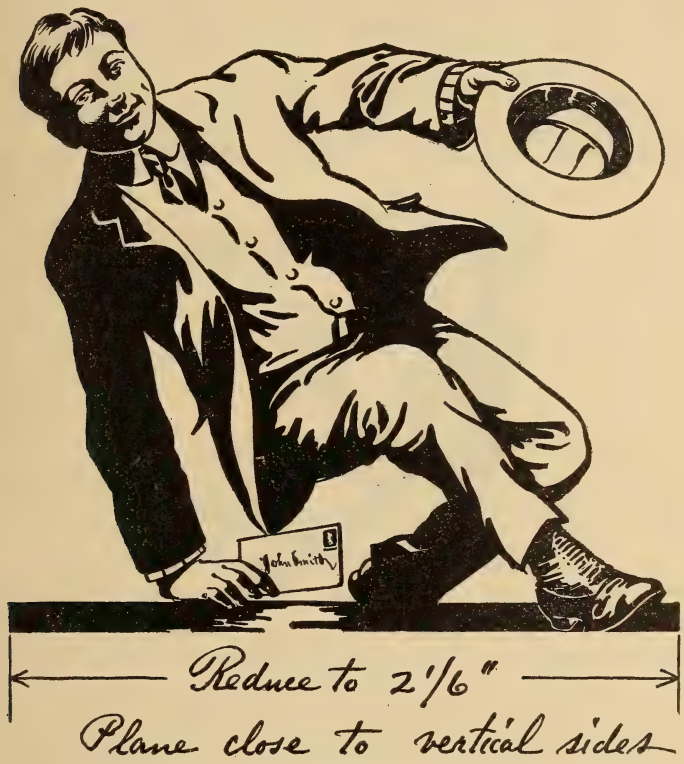


FIG. 70
Drawing marked for reduction

If it is desired to have the cut of a different proportion from the original—that is, to have the depth reduced more than the width, or vice versa—a portion of the photograph across the top, bottom, or sides can be covered with a paper mask. Unless a photograph or drawing is square, it is not possible to reduce both the length and the width the same

distance, except by painting or covering up part of the original. Thus, if a drawing is 6 inches wide and 4 inches high and the height is to be reduced to 2 inches, the width will be reduced to 3 inches, both dimensions being cut in half. If a cut 2 in. × 2 in. were to be made from such a drawing, part of the width would be covered or painted.

54. Method of Finding One Dimension When the Other is Known.—It is an easy matter to calculate the reduction when a drawing is 4 in. × 6 in., but when a drawing with dimensions in fractional figures is to be reduced to a given depth, it is more difficult to calculate the

Fig. 71

Proof of cut made $2\frac{1}{8}$ inches wide, as directed in Fig. 70

size of the more reduced dimensions. Calculations may be avoided, however, by adopting the following method:

Draw a faint pencil line around the original, making a perfect rectangle and taking care to see that the extreme outside of the original drawing, or photograph, touches on all four sides the edge of the rectangle. Stretch a string from the upper right-hand corner, just as the long line is drawn in Fig. 72, which illustrates an example of a drawing 3 inches wide by $1\frac{1}{2}$ inches deep that is to be reduced to 2 inches wide. By moving a ruler horizontally up from the bottom until the 2-inch mark rests on the string, a point is

established that marks the height of the reduction—in this case, 1 inch. A very faint pencil line may be drawn instead of using a string, provided it is afterwards carefully erased. It is better, however, not to draw pencil marks across photographs or fine drawings, but to make the calculations on a sheet of paper of the same size. If the depth or height of this reduction (Fig. 72) were known to be 1 inch and the object were to find the corresponding reduced width, the ruler could be moved along vertically from either side until the 1-inch mark reached the string. This point would then be seen to be 2 inches from the left side. The width of this reduction would therefore be 2 inches.

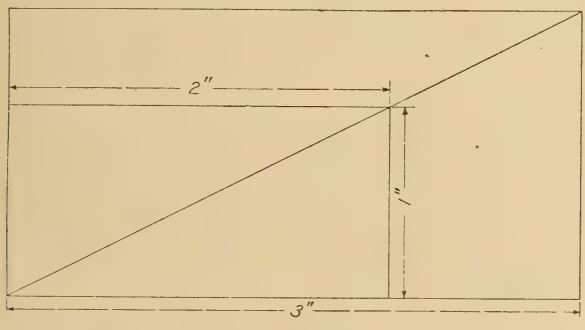


Fig. 72

55. Improving and Making Changes in Copy.—If it is desired to have the engraving house improve the copy by painting, cut out unimportant parts, or put in some detail not shown on the original, explicit directions should be stated; otherwise, the bill for retouching may be higher than was anticipated. Retouching is usually charged for at the rate of about $1 an hour.

56. Mortises in Plates.—Very often advertisers want a half-tone border, either emblematic of the subject advertised, or purely ornamental, used around a type advertisement. When such borders are made the space intended for the type is cut out of the plate. This cutting out for the insertion of type, in either half-tone or line cuts, is called

mortising. Where coupons are used in electrotyped advertisements, the electrotype is often mortised so that different box or street numbers may be inserted in type. Each number signifies a separate publication, and is known in advertising as a "key."

57. Cost of Mortised Plates.—No reduction is made for that part of the plate which is cut out. That is, if a border plate is made up with the entire central space mortised for type, the engraver charges the same for the plate as if it were not mortised, measuring from the widest and deepest parts. In addition, a small charge is made for the extra work of mortising—usually 10 or 15 cents, but more if there are many angles. Thus, a $5\frac{1}{2}'' \times 8''$ mortised plate will cost a little more than a $5\frac{1}{2}'' \times 8''$ plate that is not mortised.

58. Time Required to Complete Half-Tone Engravings.—While an engraver can turn out a half-tone engraving in 1 or 2 days, the best results cannot be secured under such conditions. Rush work on fine engravings is always unsatisfactory, and, incidentally, is more expensive. If possible, the engraver should be given at least a week to turn out a first-class half-tone cut.

59. How Copy Should be Sent to the Engraver. In sending a photograph, painting, wash drawing, or illustration of any kind to the engraver, particular care should be taken to see that it is protected thoroughly, both back and front, by cardboard or something else that will prevent scratching and wrinkling and keep out moisture. If such care is not taken, the defects caused by careless handling will have to be corrected. The backs of unmounted photographs sent to engravers should never be written on, as the impression of the pencil or pen will show on the face and thus mar the half-tone cuts made from these photographs.

When an engraving must be delivered at a certain time, the day should be specified definitely. If the engraver is merely requested to "rush the job," he will not know whether he has 1 day, 2 days, or 3 days in which to get out the work.

If a photograph is to be returned without being impaired, and at the same time some changes are to be made from the original, the instructions should be explicit. The engraver in such a case will take a new photograph from the original, will make the required changes on the new photograph, and then return the original.

The sender's name should be on every piece of copy sent to the engraver.

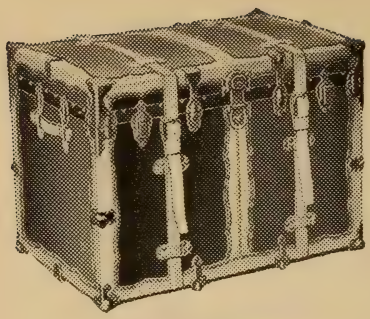
60. Screens to be Used on Different Kinds of Paper. For newspapers that are printed on ordinary cheap news paper, and from stereotypes, a zinc half-tone of 55-, 65-, 75-, or 85-line screen should be used. The 65-line screen is used very extensively for such newspapers. The 85-line screen is also commonly used. Engravers secure greater depth on zinc plates with coarse screens, and for this reason such plates give better results when printed on cheap paper.

For newspapers that use the best grades of news paper and where the printing is direct from half-tones (no stereotyping), a 100- or even a 120-line screen can be used. These screens will show contrasts and details that would be lost in the stereotyping process.

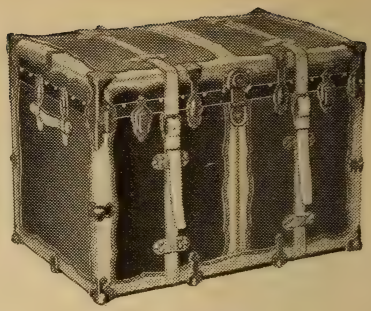
The 120-line screen is generally used for publications that are printed on machine-finish paper.

For the higher grade of printing, such as that of high-class magazines, trade papers, catalogs, booklets, etc., half-tones made in 133-, 150-, 175-, or 200-line screen can be used, according to the quality of the paper and the detail required in the plate. The 133-line screen is the one used for a large proportion of the general magazines, although the 150-line screen is often ordered for use in the better-printed standard magazines. See Fig. 73 showing a number of screens from 65 to 200 lines.

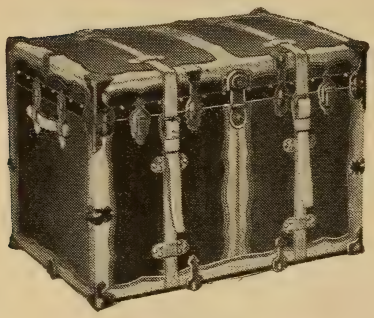
61. Relation of Screen and Subject.—In reproducing machinery, mechanical articles, scenery, etc. for catalogs, where strong contrast and detail is essential, it is advisable to use fine screens, say about 150 or 175 lines to an inch; but if exceptional results are desired, a 200-line screen may



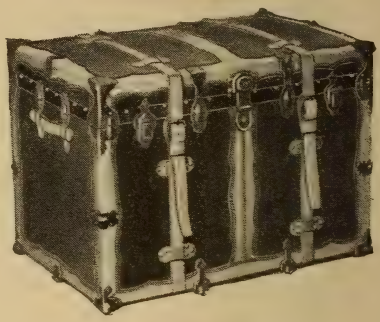
65-line screen



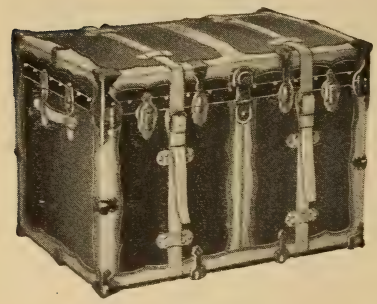
85-line screen



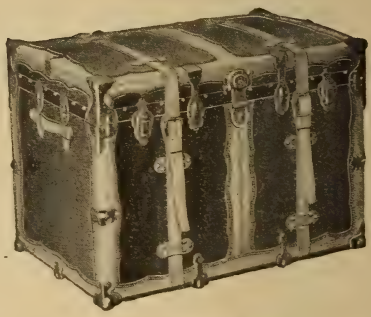
100-line screen



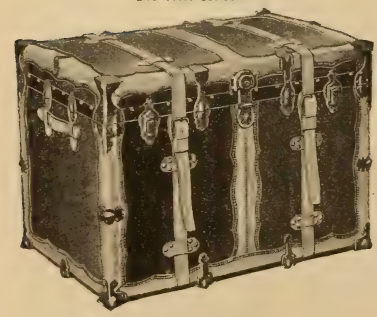
120-line screen



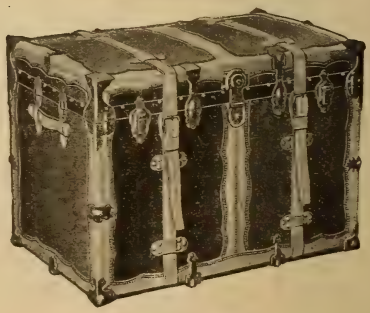
133-line screen



150-line screen



175-line screen



200-line screen

FIG. 73

Examples of screens from 65-line to 200-line

be used. The finer the screen, the more true to the copy will be the result when finished, as the dots and lines are practically unnoticeable in very fine screens.

THE MEZZOTONE SCREEN

62. Ever since the introduction of the half-tone plate, photoengravers have been striving to overcome the mechanical effect of the half-tone screen, with its regular lines and dots. These dots are plainly evident on all screens of less than 200 lines. Above 200 lines, the dots are so small that they can hardly be seen; but plates made from screens finer

FIG. 74

The mezzotone effect compared with 133-line, half-tone effect. The ornamental background is line work

than 200 lines cannot be used with good effect in general work.

In Fig. 74, the face on the left was reproduced by means of the **mezzotone screen,** which is designed to overcome the cross-line effect of the half-tone. Compare this face with the face on the right, which is reproduced as a 133-line half-tone illustration. A similar effect to the mezzotone is called, by some engravers, a **mezzograph screen.**

It is questionable, however, whether the mezzotone will ever seriously rival the half-tone. The very sharpness of the half-tone is what commends it to many advertisers. There is, however, a field in fine art work open to develop-

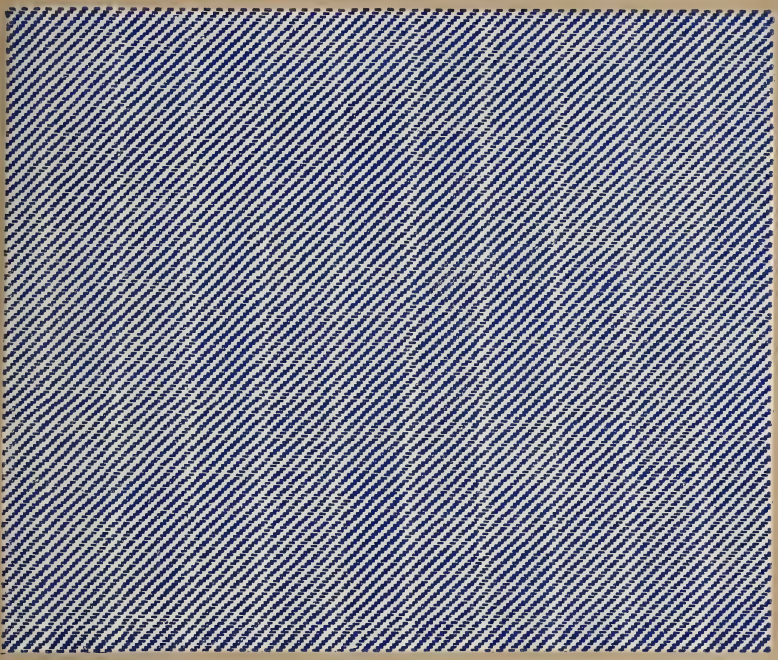
ment, in which the mezzotone screen may play an important part.

In process printing in colors, the mezzotone is already popular, being used for the yellow plate and often for the yellow and the red plate, the final, or blue, plate being printed with a cross-screen half-tone. The use of the mezzotone in this class of work prevents the checker-board pattern often caused by the two screens on plates of different colors.

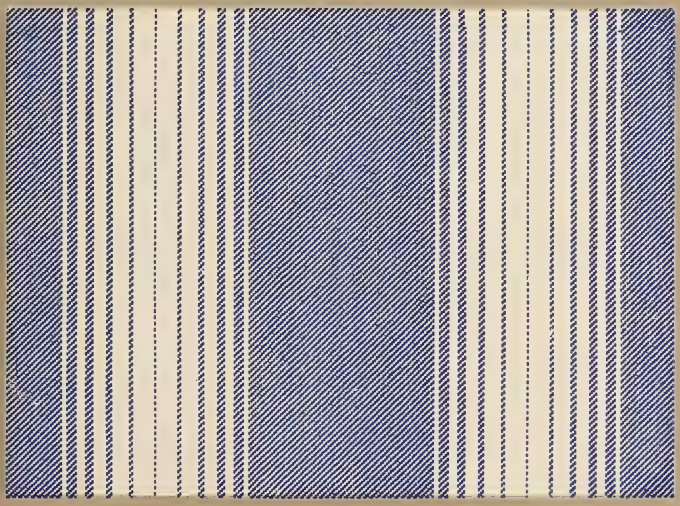
The engraver should be consulted before specifying the mezzotone screen; first, to be sure that the engraver uses the process, and second, to ascertain whether the subject and the copy are suited to the grain screen.

COLOR PLATES

63. Plates for Producing Two Colors or Three Colors.—If an illustration is to appear only in black and white, only one cut is required. One cut will also be sufficient if the reproduction is to be in the solid tones and tints of one color, as the light tints can be produced by breaking up the solid surface of the plate with fine lines of white or by burnishing or stippling. If, however, two distinct colors are to be used, or a color is to be used in connection with black (black is not a color in the strict sense of the word), two separate plates will be necessary and two impressions will be required. If three distinct colors are desired, it may be necessary to have three separate plates. Three plates were used in printing the illustration shown in Fig. 75. The dark gray used for the panel, or border, around the reproduction of the cloth required one plate; the light blue, that is, the background color, was printed from another plate; and the dark blue that produced the heavy, blue diagonal lines in (*a*) and the blue lines in (*b*) required a third plate. From the general appearance of Fig. 75 (*b*), the blue lines are very light, not only lighter than the heavy blue in (*a*), but even lighter than the background blue. This effect is caused by the white lines that run parallel with the blue lines.



(*a*)



(*b*)

FIG. 75

(*a*)

(*b*)

FIG. 76

Fig. 77

207 $27 Proof of the yellow plate used in three-color work

Fig. 78

Proof of the red plate used in three-color work

Fig. 79

Proof of the blue plate used in three-color work

Fig. 80

Stage of the illustration after the red plate in three-color work has been printed over the yellow

Fig. 81

The illustration, in three-color work, as it appears after the printing of the blue plate over the red and the yellow

64. Sometimes a three-color design can be produced with two cuts. For instance, if it were desired to reproduce a design in blue, red, and violet, only two plates would be required—the blue and the red—for the red plate and the blue plate could be made to lap one over the other, and thus produce violet. A yellow and a blue can be made to lap and produce green, and so on.

Fig. 76 illustrates how light-orange, black, and intermediate effects can be produced with just two plates. Fig. 76 (*a*) was designed for use at the top of a text page, the capital I being used as an initial. The light orange of this initial shows the exact color used for the orange plate. Of course this orange plate printed solid orange only in a few places. Most of the plate printed lightly, so as to give a mere tint to the hands, the guide cards of the drawer, etc. The combined tints of the orange plate and the black plate give a rich coloring to the illustrations of the wood. Most of the black plate was also made to give only a light impression. In the lower right corner of Fig. 76 (*b*), the impression is almost a full black.

The plate that was used to produce the buff portions of Fig. 76 is known as a *tint block*. Sometimes these tint blocks have solid surfaces and print a solid tint of some light ink. Other tint blocks have a stippled surface. The Ben Day machine is used extensively in preparing tint blocks that are to have a stippled or lined surface.

65. Three-Color Process.—Up to within a few years ago, *chromolithography* was the only practicable process by which colored illustrations could be produced. That process requires from seven to seventeen or more printings from stone, using as many colors and tones of ink. The expense of having so many designs drawn on stone by a lithographic artist was such that the advertiser could not be liberal in the use of colored illustrations.

In the latter part of the 19th century, it was discovered that all the tints, shades, and lines of the various colors could be produced approximately with inks of the three

fundamental, or primary colors—yellow, red, and blue. This process, known as the **three-color process,** provides for the use of three plates, one representing all the yellow elements of the picture or subject, another the red elements, and another the blue elements, and these plates are printed, one over another. The principle of the process is that all colors are made up of yellow, red, and blue, which principle, while not scientifically true as applied to light, gives approximately correct results when applied to inks.

66. Three-color process plates are made by photographing on three separate plates that have been especially prepared so as to be sensitive to the light rays, and, during the exposure, cutting out all rays except those of the desired color. The rays that are not wanted on the plate are cut off by interposing light filters between the object and the photographic plate. In making the negative of the red values, a green filter is used, and since green is a combination of yellow and blue, the screen absorbs the yellow and blue rays, letting only the red values pass through to the plate. For the blue values, an orange screen is used, and as orange is a combination of yellow and red, the yellow and red rays are absorbed, and only the blue rays pass through to the plate. The photographic negatives thus obtained are used to produce copper plates representing the yellow, the red, and the blue values.

These plates are printed in practically the same manner as other half-tone illustrations, except that three printings are required. First, the yellow plate is printed, next the red, and then the blue; which completes the picture in all its natural colors.

Figs. 77, 78, 79, 80, and 81 show impressions from a set of three-color plates. Fig. 77 shows a print from the yellow plate; Fig. 78, a print from the red plate; and Fig. 79, a print from the blue plate. Fig. 80 shows the development of the picture when the red has been printed over the yellow plate, and Fig. 81 shows the illustration after the blue plate has been run. The subject of this illustration is a

Kermanshah rug of high grade. This reproduction, Fig. 81, shows the range in coloring and gradations characteristic of the original rug. There is hardly a trace of the primary colors, but rather the richness and softness of Oriental coloring. Such illustrations add greatly to the selling power of a catalog.

In a catalog, an illustration of this character appears to the best advantage when it is mounted on a special leaf of paper of a harmonious color and used as an inset. Of course, if there are many illustrations of this kind to go in a catalog, the expense of mounting each on a special leaf would be considerable and might possibly be considered prohibitive.

67. The printing of color plates is almost an art in itself. A careless printer cannot produce satisfactory results. The work of the artist, photographer, and plate maker must be supplemented by the careful and skilful labor of an artist printer. As the plates reach the printer from the hands of the photoengraver, they are thin, copper slabs covered with finely etched engraving, which seems like a mere mist on the highly polished surface of the metal. These plates must be fastened to a block to make them the proper height for printing. The most approved way of doing this is to secure them by means of adjustable catches, or hooks, to a solid metal base, as by this method each plate can be adjusted to the proper position, so that the colors may be superimposed exactly over each other. The make-ready must be most thorough for each color, in order that none of the artistic qualities of the print may be lost; and the work of the printer must be mechanically correct as well, in order that the plate, with its delicate tracery, may give a large number of impressions without showing signs of wear. The amount and the color of ink must be very carefully regulated, as a variation in the supply will make a difference in the finished product. Care must be taken with the paper before and during the printing process, in order to prevent it from stretching or shrinking; as either of these is detrimental to good work.

In order to produce an artistic and practical result, each step of the process must be executed with fidelity and skill; accurate plates, artistic etching, the best paper, and the most transparent ink, are required; and last and most important of all, the printer must possess printing presses that "register," that is, the press must be so accurately made and adjusted that when a sheet of paper is to be printed a number of times, the lines and dots of an illustration will strike in exactly the same place on the sheet each time the paper is run through the press. Errors in photographing and engraving can, in a measure, be corrected; but should the press fail to register, all the skill of the photographer and engraver is lost.

68. The three-color process is one that affords the advertiser a great opportunity. The manufacturer or dealer in clothing cannot only show figures representing the cut and style of the garments but he can at the same time show colored prints of the goods, giving the full size of the pattern, the color, and the weave. Gloves, suspenders, hose, neckties, colored shirts, and light shades of shoes and slippers are especially good subjects. Sporting goods can be accurately shown, even to the exact production of the most delicately colored flies used by fishermen. The book publisher can use the process for illustrating the exact style and colorings of bindings. The dealer in fine chinaware, pottery, or bric-à-brac, has, in this method, an ideal way of presenting his goods in all their harmonious shades and colorings. The dealer in such merchandise as jewelry, wall paper, nursery stock, etc., can, by mail, present to prospective customers pictures of his goods that far outclass any word description. Of course, when there are only a few colors in an illustration, as in Fig. 75, it is not necessary to use three-color process plates; in such a case, an ordinary plate can be used for each separate color.

69. Four-Color Process.—The preceding description of the three-color process applies generally also to what is known as the **four-color,** or **quadri-color, process.** In the

four-color process, however, a fourth plate is used. This fourth plate is of light, black tones and is used merely to give stronger values to certain parts of the illustration. This plate is printed third, the blue plate being printed last.

COST OF PHOTOENGRAVINGS

70. Cost of Line Cuts.—Line cuts are comparatively cheap. There is, however, no fixed scale of rates, some engravers charging more than others. The rate varies from about 5 cents to 7 or 8 cents a square inch for ordinary work. Some engravers will make no cut, however small, for a lower price than 75 cents; that is, if the rate that an engraver charged were 6 cents a square inch, he would charge as much for a cut having an area of only 1 square inch as he would for a cut having an area of $12\frac{1}{2}$ square inches. Other engravers have a minimum charge of 50 cents. As in other kinds of work, the cheapest is rarely the best. It pays to employ a first-class engraver.

In the making of cuts, usually a number can be made at one time on a large plate and afterwards sawed apart. Small mortises cost from 10 to 15 cents. If the mortises consist of a number of angles or corners, the cost will be more.

71. Cost of Half-Tones.—Half-tones cost from 15 to 25 cents a square inch. The minimum charge for ordinary square-finished work varies with different engravers from $1.50 to $2. Vignetted cuts and combination line and half-tone cuts cost more than plain straight work. If two or more half-tones from the same subject are ordered at the same time, the cost of the extra cuts will be less than the regular rate. The best engravers will not, however, cut the rate merely because half a dozen different half-tones are ordered at one time. If a customer sends an engraver a great deal of work regularly, the engraver would probably grant a lower rate. The square-inch price does not cover the retouching of photographs or the tooling of plates. All this special work, when required, is charged for in accordance with the time and the character of the special work.

72. Cost of Color Cuts.—It is not practicable to attempt to give a comprehensive idea of the cost of color cuts in line and half-tone. A subject may be so delicate that even a small two-color engraving may cost $25. The proper plan is to consult an engraver, showing him the copy, if possible, or explaining just what is wanted. A reliable engraver will not charge exorbitantly.

MISCELLANEOUS INFORMATION

73. Inspection of Engraver's Proofs.—Proofs from an engraver should always be inspected carefully, to see that no lines appear that do not belong in the illustration, and to see also that no lines are missing. Sometimes the shadow made by the edge of a patch on the drawing will come up as a line in the plate, and it also happens that the action of the acid will be too strong on fine lines and will eat them away entirely. Usually, these faults will be seen by the engraver and corrected, but if the engraving reproduces an uncommon subject, it is possible for a defect to be overlooked.

74. Difference in Quality of Engravings.—There is much difference in the work of engravers, even in the material and workmanship of the mounting. Some engravers are not so careful as others to use solid, even wood for bases and to nail the plates on level and solid. Unless a plate is properly mounted, it will cause trouble for the printer.

75. Comparison of Half-Tones and Line Cuts. While coarse half-tones are used freely in newspaper advertisements, the line cut prints better wherever cheap paper and fast presswork are necessary. The half-tone, on the other hand, is used extensively in magazine advertising unless the illustration is small, in which case the line cut will usually give a bolder effect. The line cut may be used to good advantage in large magazine advertisements, when it is the object to get a bold effect. It is well to remember,

however, that many magazine publishers will line or rout heavy line cuts so as to tone down the black, bold effect, while they do not usually attempt to change the effect of a half-tone.

76. Reproducing of Type Matter.—While type matter printed in black can be easily reproduced in photoengravings, the impressions made from reproductions of the type faces will not be so clean cut as those made direct from type. By comparing the type reproduced in a number of the examples given in this Section with the type of the text, this difference can be noted. When the reproduced type is very small, the etching will necessarily be shallow in the type faces, and there is danger of filling up and smudging, particularly if a paper with a coarse surface is used in printing. For this reason, unless it is particularly desirable to show a facsimile example, better results can be had by resetting the matter, although resetting is usually more expensive than a line engraving would be.

If it is desired to reproduce some type matter that appeared originally in 12-point type and to show the type just half as high as it appeared in the original, the printer could reset it in 6-point and get very nearly—though not quite—the same effect. It is often a good plan, when it is desired to reproduce an example containing an illustration, merely to reproduce the illustration by photoengraving and then reset the type matter. If a half-tone is made of a page containing type, the screen of the half-tone will lighten the solid black effect of the type faces. In reproducing a page consisting of a half-tone and type matter, it is usually better to reproduce the illustration by the half-tone process and the type matter by the line-engraving method, having the engraver make a combination line and half-tone cut. Then the type portion will print sharply.

Copy consisting of difficult rule work, such as blanks with vertical and horizontal columns, can often be drawn in India ink and engraved by the line-engraving process more cheaply than it can be set up.

77. Line Cuts and Half-Tones of Type Matter. When type matter is reproduced by the line-engraving process, the etching between the letters and lines is deep; therefore, when an impression is taken from such a cut the background will appear white. When, however, a half-tone is made from such copy, the screen used in making the half-tone covers the white background, and an impression from this kind of cut will show a gray background. This is clearly shown in Figs. 82 and 83, which were made from the same copy, Fig. 82 being the line cut and Fig. 83 the half-tone.

If I were the advertising manager of a store employing a large force of salespeople, I should give a great deal of thought and attention to this vital subject of how patrons of the store are met and treated by the men and women who are the store's living, breathing representatives out on the firing line. The best "store editorial" ever written can be irretrievably nullified by the vinegary countenance and curt manners of a careless, negative salesperson.

When the advertising man and the sales force work hand in hand, when the printed claims of the store for courteous treatment and fair dealing are carried out in actual word and deed by advertising's powerful right arm — the men and women who clinch the sales — then, indeed, is that store destined to win its way into the minds and hearts and pocketbooks of its public.

Fig. 82

Line cut reproduction of type matter

If I were the advertising manager of a store employing a large force of salespeople, I should give a great deal of thought and attention to this vital subject of how patrons of the store are met and treated by the men and women who are the store's living, breathing representatives out on the firing line. The best "store editorial" ever written can be irretrievably nullified by the vinegary countenance and curt manners of a careless, negative salesperson.

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Fig. 83

Half-tone reproduction of type matter

The gray background is not always objectionable. It indicates more clearly that the subject is really a clipping or other reproduction. When the copy to be used in making a half-tone has large white letters in it, and it is desired to have them come out strong, the engraver should be instructed to tool the screen from the letters. In Fig. 69, the screen was tooled out of the white letters when the cut was made for the reproduction in this Section. If this had not been done, the letters would have been gray. Tooling of this kind is very expensive, especially if there are many letters and they are small.

LITHOGRAPHY

78. **Lithography** is a process of printing from stones or metal plates that have been treated chemically so that the ink will adhere to some parts of the surface but not to others. While there is a slight etching on the surface, the design is not made to stand up in relief as in a line engraving.

Until the latter part of the 19th century, lithography was practically the only satisfactory method of reproducing designs in color. It is still used for a great deal of the more artistic work, but the lower cost and the greater speed of three-color and four-color processes have resulted in the displacement of lithographic work to a large extent.

Until recently, all lithographic printing was done on porous limestone. The basic principle of the process is simple. The design is placed on the stone with greased crayons. That part of the surface represented by the design will take ink readily, but is impervious to water, while that part of the stone not covered by the design absorbs moisture, thus making it resist ink. Therefore, all portions of the surface that do not enter into the design are kept moist.

There are many details connected with the work, but this general principle is all that the advertising man need know. The stones used in lithography are flat and are of various sizes, up to 44 in. × 64 in.

79. Zinc and aluminum plates are now used extensively in place of stone. While the method of printing is different —it being possible to use the metal plate on a rotary press —the general principle of reproducing the design is the same.

It is claimed by some authorities that just as meritorious work can be produced from zinc and aluminum surfaces as from lithographic stone, but other equally well-informed lithographers deny this and continue to use the stone for their best work. It is probably a matter of personal ability. One man might do better work with metal and another with stone. Metal, however, is much cheaper than lithographic stone and very much lighter, and being used in a thin sheet,

it is more easily and quickly handled. Where the most artistic tints are desired, stone, on account of its mineral properties, is said to give the best results.

80. Only one color can be printed at a time by the original lithographic process. Therefore, a number of different designs and impressions are required for an illustration consisting of many colors. The process is more expensive than ordinary printing, but it is one that gives very beautiful results, there being a softness about the finished work that is lacking in other kinds of printing, and this makes it especially popular among artists.

The original lithographic stones containing the artist's designs are not ordinarily used in the presswork, unless the edition to be printed is small, but are filed for future editions. An important reason for not using the originals is that only one copy of a color can be printed at a time from an original stone, while by transferring the design, sometimes as many as fifty copies of a color may be printed from a single stone, provided the design is not too large. After the full number of colors is printed, the sheets are cut apart, making fifty complete illustrations.

81. The press ordinarily used in lithographic printing greatly resembles a flat-bed printing press, the only important difference being that provision is made for moistening the stone as well as inking it. The moistening is done by means of damp rollers, which precede the inking rollers. This style of lithographic press, however, is gradually being supplanted by rotary presses that use aluminum plates and have all the requisites for the highest grades of lithographic printing. For certain classes of work, the light aluminum plate and the fast-moving rotary press are improvements over the heavy stone and the slow-moving flat-bed press. The pliability of the aluminum plate and the ease with which it can be adjusted to a printing cylinder have resulted in the introduction and use of two- and three-color rotary lithographic presses, which print two or three colors at one time. This method gives results that are equal to those

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obtained by a single-color press, and, from an economic standpoint, is a great step in advance, as it permits lithographers to compete with the three-color printing process now in general use.

The colored illustration of the Uneeda Biscuit Boy, shown here, is an excellent example of the lithographic inserts used by leading national advertisers in popular magazines.

WOOD ENGRAVING

82. Wood engraving is one of the early methods of producing illustrations. This method is still used for certain classes of work, but the saving in time and cost brought about by photoengravings has been such that comparatively few illustrations are now produced from wood engravings.

A fine wood engraving requires great skill and well-developed artistic ideas on the part of the engraver, but the method is simple. A design is either drawn on the wood or printed on it by means of photography. The engraver then cuts away, with hand tools, or with a machine, the portions of the block that do not enter into the design, leaving the design standing in relief, as in photoengraving. Shadows and tints are produced by regulating the space between lines and dots.

83. The wood generally used for the higher grade of wood engraving is boxwood. This wood has a very fine grain and is adaptable to the engraving of very fine lines. Rock maple, mahogany, and pine are used for coarser grades of work. As an engraving is made on the end of the grain, the block is sawed across the grain and is about 1 inch in thickness; it is then planed and polished so as to make it type high. Large blocks are made in sections on which several engravers may work at the same time, thus facilitating the production of large and intricate work that would otherwise require several weeks of the time of one engraver.

The tools used in wood engraving consist of a set of *pointed gravers*, *tint tools*, and *chisels*. The gravers are used to cut the fine lines necessary to produce the design. The

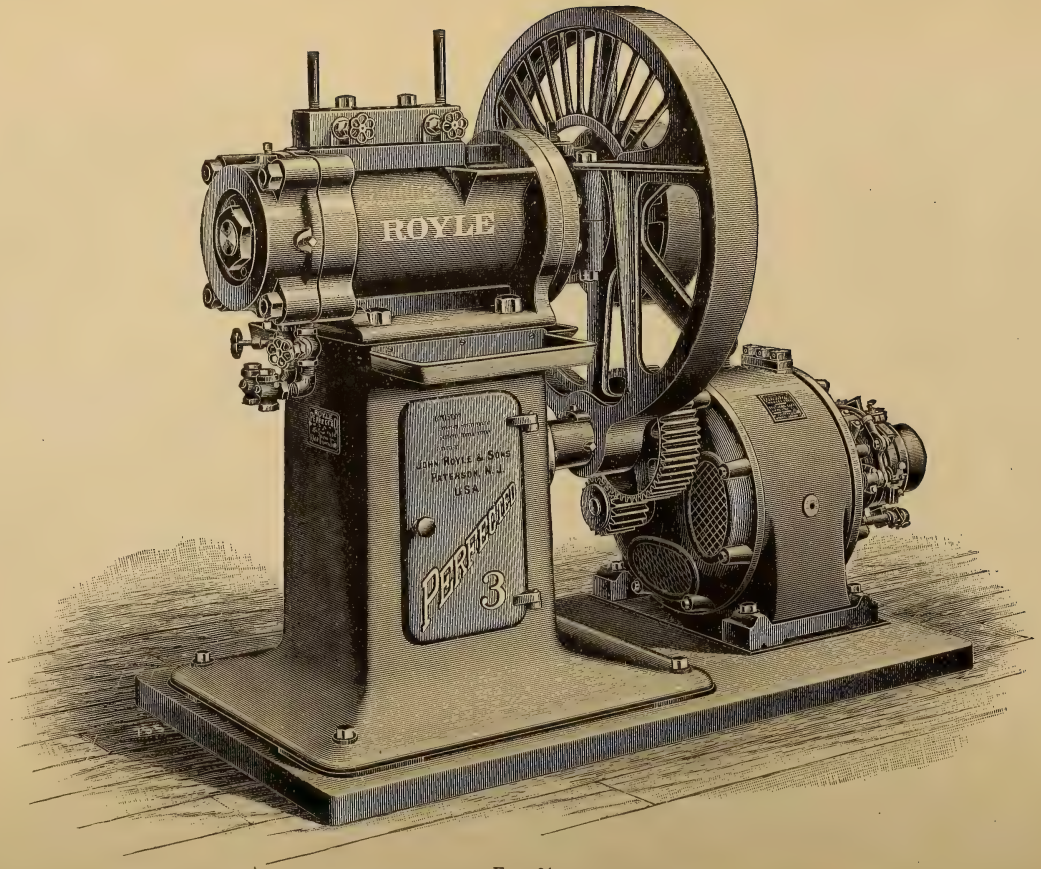

FIG. 84

An illustration that shows the clearness of detail possible in mechanical subjects by the wood-engraving process. Printed from an electrotype. Compare with half-tone of same subject shown in Fig. 85

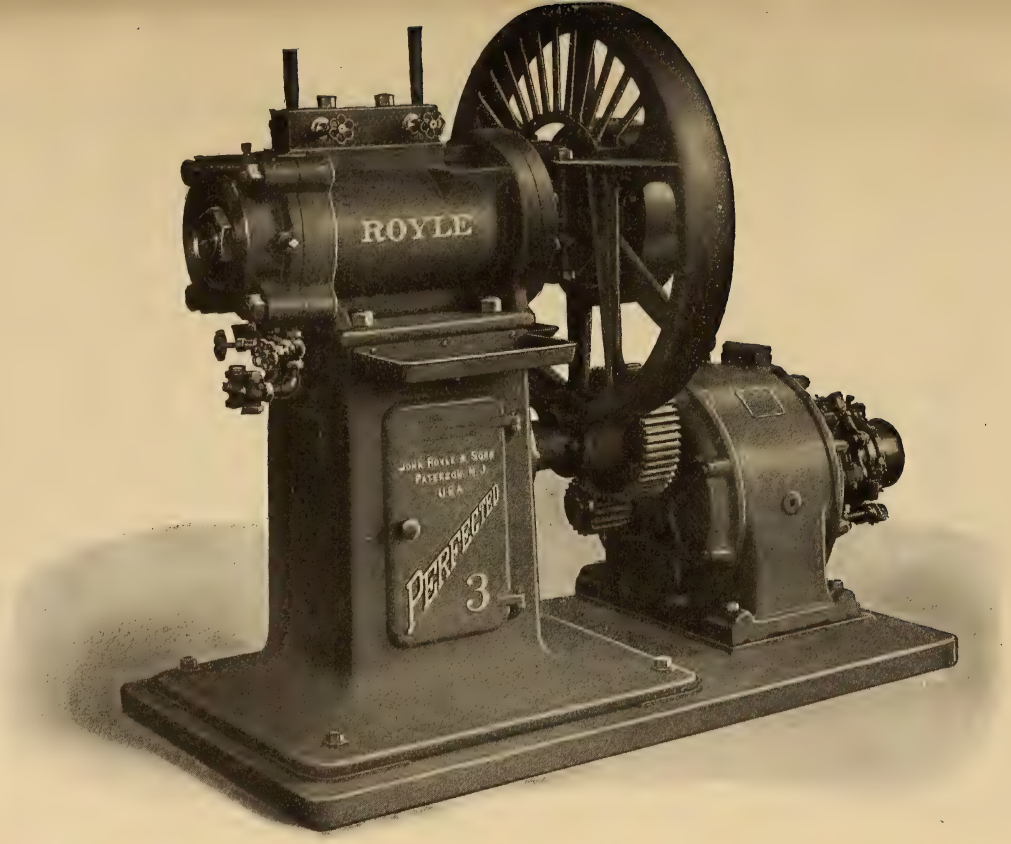

FIG. 85

Vignetted half-tone made from retouched photograph. Compare with the woodcut illustration of same machine shown in Fig. 84

The Character of the Contents of ....

THE YOUTH'S COMPANION

is best shown by its Contributors. Among the famous writers already engaged for the Volume for 1898, may be mentioned the following:

STATESMEN

RIGHT HON. W. E. GLADSTONE
HON. THOMAS B. REED.
THE DUKE OF ARGYLL.
HON. GEO. F. HOAR.
THE MARQUIS OF DUFFERIN AND AVA.
THE MARQUIS OF LORNE.
HON. HENRY CABOT LODGE.
HON. JUSTIN McCARTHY, M. P.

STORY-TELLERS.

RUDYARD KIPLING
W. D. HOWELLS.
FRANK R. STOCKTON.
I. ZANGWILL.
MARY E. WILKINS.
HAYDEN CARRUTH.
CY WARMAN.
MRS. MARGARET E. SANGSTER.

And more than One Hundred Other Eminent Men and Women.

THANKSGIVING DOUBLE NUMBER . . . . . 600,000 Copies.

THE YOUTH'S COMPANION, BOSTON, MASS.

FIG. 86

An excellent woodcut illustration of William E. Gladstone used in an advertisement of The Youth's Companion

tint tools, which have fine chisel points, are used in cutting tints, such as skies and flat surfaces. A large part of the work formerly done by hand is now done with machinery, thus saving time without detracting from quality.

84. In Fig. 84 is shown a fine example of a wood-engraving illustration. Wood engraving is particularly well adapted to machinery illustration. Compare the illustration shown in Fig. 84 with that shown in Fig. 85, which is a half-tone illustration from a photograph of the machine shown in Fig. 84. While the illustration in Fig. 85 does not represent

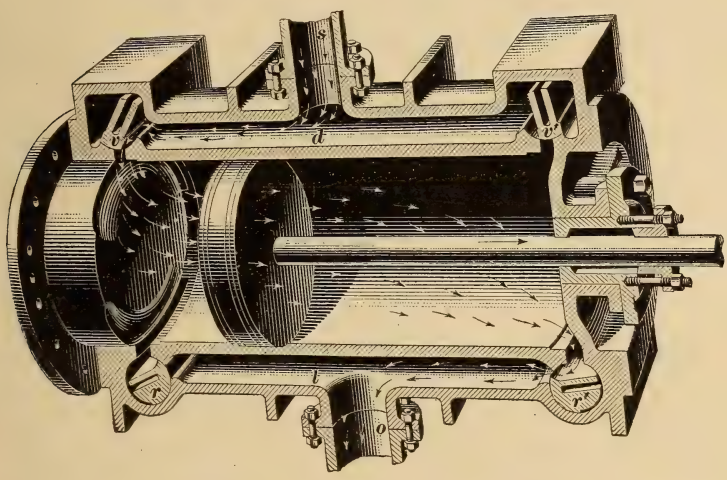

FIG. 87

Illustration from line cut made in the wood-engraving style

the finest effect that can be produced from a retouched photograph, the two exhibits afford a good example of the superiority of woodcuts for certain kinds of illustration. Of course, the cut used in reproducing the illustration shown in Fig. 84 would cost more than the cut used for the illustration shown in Fig. 85, and it is this difference in cost that has caused the displacement of woodcut illustrations to such a large extent. Fig. 86 shows another good example of woodcut illustration. The large engraving houses usually have a wood-engraving department.

Original woodcuts should not be used for printing. Electrotypes may be made that give practically as good results as the originals. The cost of new electrotypes to replace old or injured ones is very small when compared with the expense of making new woodcuts. The make-ready of illustrations is much easier when electrotypes of woodcuts are used than when half-tones are used, and paper of highly polished surface need not be used.

85. Woodcut Style of Line Drawings.—Many line drawings, particularly those of machinery and similar subjects, are nowadays made in a style resembling wood engraving. Fig. 87 shows an example. Sometimes these drawings are so nearly like wood engravings that only an expert can distinguish them. Nevertheless, though these drawings answer all practical purposes in most instances and can be reproduced by photoengraving at a much lower cost than that of wood engravings, it cannot be said that line work is equal in quality to the finest wood engravings.

STEEL AND COPPER-PLATE ENGRAVING

86. Announcements of the conventional kind and cards to be used in making social calls are usually printed from **copper plates.** In the advertising world, those who wish to use announcements and cards that are more exclusive and distinctive than the kind printed from type, have them produced from copper engravings. Letter heads of a distinctive and high-grade class are produced from **steel engravings.** These two kinds of engravings may be considered as one class.

In making these engravings, the lettering or the design is cut down into the plate instead of being cut out in relief as in photoengraving and wood engraving. The ink fills these lines and is wiped away from the smooth part of the plate so that only the lines or the design appears on the paper. The ink used is of a special kind, and when dry stands up on the paper so that it can be felt by passing the fingers over the surface.

Steel-engraving and copper-engraving work is slower and more expensive than ordinary printing, but its distinctiveness makes it worth more. Types are now made that imitate the engravers' styles of lettering, but cards and announcements printed from such type by the usual printing process do not compare favorably with matter printed from engraved plates.

EMBOSSING

87. The class of work known as **embossing** is that in which the letters or the designs to be reproduced are visibly raised above the general surface of the paper. If a sheet containing embossed letters or designs is reversed, a concave reproduction of the embossing will be seen. Unless the matter to be embossed is something simple, like a plain-rule design, it is necessary to have a special die made by an engraver. Embossed effects can be produced on an ordinary job-printing press, but the best work is done by means of heavy presses made especially for this purpose. Embossed letter heads are more distinctive than those printed from type, but the work is more expensive.

ENGRAVING AND PRINTING METHODS

(PART 2)

PRINTING METHODS

ELECTROTYPING

1. Process of Electrotyping.—An **electrotype** is a metallic copy of either a type form or an engraving, or both. It is made by means of electrolysis, as in electroplating, and is used in the same manner as the original type or engraving.

The usual electrotype process consists first of making a wax impression, or mold, of the matter to be reproduced. After receiving some special treatment, this mold is placed in a bath containing a plate of copper suspended in a solution of copper sulphate, where, by electrical action, a thin shell of copper is caused to be deposited on the mold. As soon as this copper shell has attained the proper thickness, depending on the class of electrotype to be produced, it is removed from the wax mold, coated on the back with tin solder, and then backed up with electrotype metal to the regular electrotype thickness, which is about $\frac{1}{8}$ inch for blocked work and $\frac{1}{6}$ inch for unblocked work.

Fig. 1 shows a form containing type matter and a cut locked up ready to be electrotyped.

The electrotype plate, when trimmed, is ordinarily mounted on a kiln-dried block of wood, and fastened in place with

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Fig. 1

screws or nails, the whole being made type high. The finished plate, or electrotype—commonly called *electro*, for short—is then ready for printing. Fig. 2 shows an electrotype mounted on a wooden base.

2. Lead-Molding Process of Electrotyping.—A new process of electrotyping, in which sheet lead instead of wax is used for making the mold, has recently been discovered by Dr. Eugene Albert, of Munich, Germany. This process has been introduced into the United States and is being used generally. It produces better results with half-tones than where the mold is made in wax, and promises to revolutionize the older electrotyping methods for the reproduction of illus-

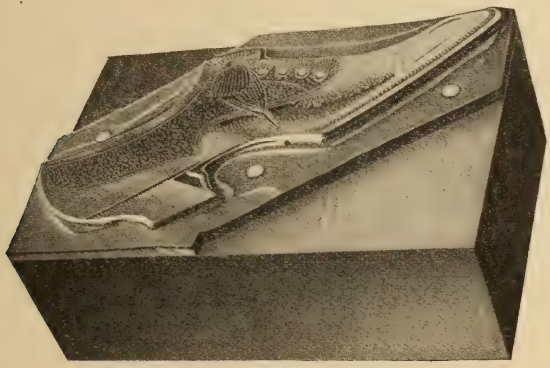


Fig. 2

trations. The finished product is so nearly a counterpart of the original that no one but an expert can tell the difference between the original and the duplicate when they are printed side by side.

3. Use and Advantages of Electrotypes.—For various reasons, it is not always advisable to use original engravings in printing. In the first place, if an expensive original engraving is accidentally injured, it must be replaced at the original cost, and in the meantime there may be much delay in carrying out the work. Furthermore, after a certain amount of use, an original engraving will show signs of wear, and to keep the printing up to the standard,

another original engraving will have to be made. In printing from an original, only one form containing that illustration can be kept running, and this feature alone would be a serious disadvantage in printing large editions. Of course, an advertiser can order a number of original copies of an engraving, and sometimes this is done. This plan increases the cost; but as, until very recently, it was possible to secure very much better results by the use of originals, advertisers frequently used nothing but original engravings for their most expensive work. However, it is usually advisable to have an electrotype made from the original engraving and to keep the original for future use.

4. Type pages are also frequently duplicated by this method, especially when very large editions are to be printed. The electrotyping of type pages saves wear on expensive type, and, also, when a set of electrotype plates has been made, these plates may be filed after one edition has been printed. In this way it is possible to print a later edition without expense for composition unless, of course, it is necessary to make changes. The electrotyping of type pages, however, is advisable only in cases where large editions are to be printed, where the composition is very expensive, or where later editions are likely to be required without extensive changes. It is sometimes advisable to have a number of sets of electrotypes when a large edition is to be printed of a small folder or booklet. If, however, an edition of only about 5,000 copies of a booklet or a folder is to be printed, nothing will be saved by having duplicate electrotypes. On all large jobs, it is advisable to consult the printer as to cost of presswork in order to find out whether a saving can be effected by having a number of sets of electrotypes made.

Not only does electrotyping save the wear and tear on costly type and engravings incident to printing long runs from originals, but it also serves to prevent errors. If the electrotype is correct in the first place, it continues to be correct—no illustrations to be printed wrong and no letters or words to drop out. The only thing that can happen to an electrotype out-

side of legitimate wear is that some part may be smashed; but this is a matter of rare occurrence.

5. Half-Tone Electrotypes.—Ordinarily, the 133-screen half-tone is as fine as will give satisfactory electrotyping results where the paper used in printing is of the quality used by the large general magazines. However, electrotypes of the 150-screen half-tone should give very satisfactory results when printed on a good grade of enameled book paper.

6. Special Electrotypes for Color Work.—Electrotypes intended for use in color printing are often plated with silver or nickel, owing to the fact that many inks, particularly red, are affected by copper-faced electrotypes. Moreover, colored inks are, in many cases, injurious to ordinary electrotypes. Some of these inks, especially those of a reddish color, have a tendency to eat away the copper face, thereby shortening the life of the electrotype.

7. Solid Electrotypes.—The finished electrotype is not always mounted on a wooden base. When the electrotype is too small to hold nails, or when there is no place to insert them, or for any special reason a wooden base is not practicable, it is customary to mount the electrotype on a solid lead base by means of a process called *sweating*. An electrotype thus mounted is called a **solid electrotype.** A solid electrotype has a decided advantage over one with a wooden base, in that it has no wood to warp and shrink and no nails or screws to work loose. The objections to the solid electrotype are the extra expense for metal, the extreme weight, and the increased cost of mailing, when that is necessary. Some newspapers, however, refuse to accept for stereotyping, electrotypes that are not mounted on metal bases. (The process of stereotyping is explained further on in this Section.) If an electrotype with a wooden base is sent to a newspaper that stereotypes its pages, the electrotype will be dismounted. In fact, the better plan is to send unmounted electrotypes to such newspapers when it is not practicable to send those mounted on metal bases. In

ordering an electrotype it is always advisable to specify whether wood or solid metal is wanted for a base; or, if the electrotype is wanted without a base, this fact should be made known. In the absence of specific instructions, the electrotyper will mount an electrotype on a wooden base. Electrotypes can be curved for use on rotary presses.

8. Anchored Plates.—If the space along the edges or on the inside of either an original cut or an electrotype is so crowded that none can be spared for nailing, it will be necessary either to mount on metal or to use a wooden block and, instead of nailing, to fasten the plate by the method known as **anchoring.** By this method, holes are bored through

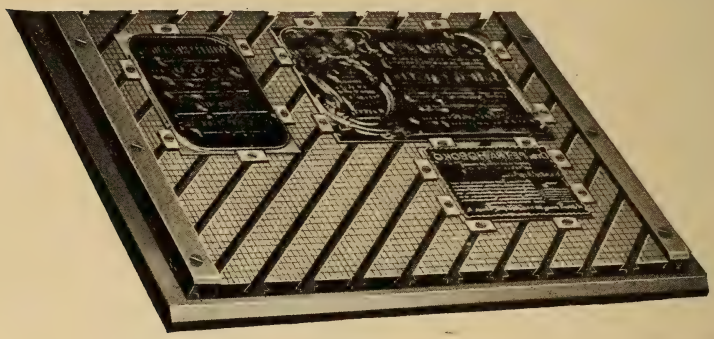


Fig. 3

the block and metal plugs or screws are soldered to the plate; as the ends of the solder plugs are larger at the base of the plate than they are in the middle, they clamp the plate tightly to the block. As mounting on metal is more expensive than mounting on wood, electrotypes for mail-order advertisements are frequently anchored.

9. Patent Blocks.—In many printing offices, either **patent adjustable blocks** that have clamps for holding the plates or **patent stereotype blocks** take the place of the wooden or the metal base of the ordinary electrotype. When patent adjustable blocks are used, the electrotype is beveled on all four sides; but when patent stereotype blocks are used, the electrotype is beveled only on the two sides,

the top and the bottom being trimmed square and flush with the type. This is done in order to allow the clamps on the different styles of blocks to grip the plate properly. Fig. 3 shows one of the styles of patent adjustable blocks with electrotypes clamped in position.

10. Making of Duplicate Electrotypes.—Any number of electrotypes can be made from either a type form or an electrotype. The type form, however, is preferable for this purpose, as making an electrotype from an electrotype has a tendency to thicken the face of the plate. In reproducing fine half-tone engravings, the mold should always be made from the original, as by the ordinary electrotyping process the depressions will be somewhat shallower and the lines a little thicker in an electrotype made from an electrotype. While fairly satisfactory results can be had from cuts of bold, clear, illustrations, the original engraving is sharper and deeper and gives better results. It is for this reason that the large magazines that have to duplicate plates in order to run the same page on a number of presses always ask that original half-tones be sent them.

11. Stereotyping of Electrotypes.—Electrotypes can be stereotyped satisfactorily unless they contain fine-screen half-tones. It is not safe to expect the best results on ordinary newspaper stock from a stereotype made from a half-tone electrotype of finer screen than 85 lines.

12. Alterations and Mortises in Electrotypes. Slight changes can be made in electrotypes without much trouble or expense—about 10 or 15 cents for each patch—but extensive corrections will cost more than resetting and reelectrotyping; besides, numerous corrections will weaken the plate, and thus shorten its life and create a possibility of breaking when being printed.

Electrotypes may be mortised at slight cost for the insertion of keys, box numbers, local addresses, etc. Electrotypes are not always mortised for keys. Sometimes the key is patched on. Sometimes, too, when every line of space must be saved and it is expedient to save the space

occupied by the shoulder of display type, the line of display will be electrotyped separately and the shoulder space trimmed off the electrotype strip; this strip will then be patched on the other plate in its proper place. If the advertiser expects to save original engravings and to use mortised electrotypes, it is better not to mortise the original. It is easier for the electrotyper to mold from a flat plate and then saw out the mortise.

13. Correcting and Patching Plates.—It is really remarkable what engravers and electrotypers are able to do in the way of correcting and patching plates. An engraver can readily cut out any part that is not wanted on a cut, provided its place can be left white, and can trim down lines or soften them by tooling, change full lines into dotted lines, etc. To build up lines is more difficult, and yet where solder can be placed, lines may be added or injured parts repaired. Small breaks in lines can sometimes be restored without soldering. Entire paragraphs may easily be inserted, as for instance, new patches upon the old plates.

It is possible for an electrotyper to build up display letters that have been accidentally smashed, and even to cut off the faces of regular type and put them in an electrotype so that they will print well.

14. Plates for Columns of Different Widths.—In making plates for a large number of newspapers, it should be borne in mind that there are a number of papers with columns that are only 12 or 12½ picas wide. If plates 13 picas wide, or 26½ picas for double-column advertisements, are furnished to newspapers that have narrow columns, it will be necessary for the printers to shave off the borders or to reset the copy, sawing up the plates to get the illustrated portions. Therefore, before sending out plates to a list of newspapers, the column widths of the papers should be ascertained. If it is not practicable to make all cuts a trifle narrow, so that they may be used in both 12-pica and 13-pica columns, and also not practicable to make special plates for the narrow-column papers, plates or matrices of only the illustrations should be

furnished to all papers whose columns vary from the standard, and layouts or proofs sent in order that the copy may be set.

15. Plates for Maximum Column Width.—If it is desired to have an illustration exactly fill a single-column or a double-column space, the engraver should be instructed to trim the block close to the sides; otherwise, he may leave a margin of $\frac{1}{8}$ or $\frac{1}{6}$ inch of the block on each side so as to have space for nailing the metal to the block. Usually, when the engraver is instructed to trim the block close to the edge of the illustration, space for nailing can be found at the top and the bottom and in the central part of the cut.

16. Life of Electrotypes.—The life of an electrotype depends on the care taken in its manufacture and on its usage. As a rule, the ordinary electrotype is good for 100,000 impressions. There is a great difference, however, in the quality of electrotypes. The copper shell may be made thick or thin; if it is too thin, the life of the electrotype will be short.

17. Time Required to Make Electrotypes.—The average time allowed for making an electrotype is about 24 hours. If absolutely necessary, however, an electrotype can be made in 3 or 4 hours, but the shell is likely to be thin or weak and unreliable.

18. Cost of Electrotypes. — Electrotypes are not expensive. In general, it may be said that ordinary electrotypes from type or line engravings cost from 2 to 3 cents a square inch, the minimum charge varying from 15 to 25 cents. Electrotypes of half-tones cost from 3 to 4 cents a square inch, the minimum charge varying from 25 to 35 cents. Many different small electrotypes can be molded on a sheet of wax at the same time, the electrotype plate being afterwards sawed apart.

19. Care of Electrotypes.—To retain their efficiency, electrotypes must be cared for properly. They should be kept in a case by themselves, face down, and if placed one upon another, a piece of blotting paper or heavy cardboard

should be placed between them. If electrotypes are handled as if they were scrap iron, nothing but poor printing will result. Electrotypes should never be kept with their faces together; nor should any hard substance be allowed to touch the faces. An electrotype is a very delicate article, and the slightest scratch or indentation on the face will show on the matter printed from it.

MISCELLANEOUS INFORMATION ABOUT ENGRAVINGS, ELECTROTYPES, AND MATRICES

20. Original Half-Tones for Large Magazines. Owing to the fact that some of the larger magazines make several electrotypes of all advertisements in order that the same page may be run on several presses, it is advisable, if the advertisement contains half-tone work, to furnish each publication an original half-tone. When the half-tone is only part of the advertisement, the advertiser can send the original cut to the publisher and have him set up the type portion. This plan, however, means that proof must be forwarded to the advertiser, and unless the layout has been made with great care and the advertisement has been unusually well set, a few changes will likely be necessary on the first proof. If the advertisement is to be run in many magazines, the better, and the usual, plan is to order the requisite number of original half-tones and to have the advertisement set in an advertising agency's composing room, or at a first-class job office. When the setting is exactly right, the type portion of the advertisement can be electrotyped—one electrotype for each magazine—and then one of the original half-tone plates of the illustration sweated on in its proper position in each electrotype.

When this plan is followed, the advertiser can be sure that, unless the plate is injured, his advertisement will appear the same in each medium. If the electrotypes reach the publishers in first-class condition, the quality of paper and the presswork of the various publications will account for any differences that may show in the printed advertisement.

The delay incident to having proof come from various publishers in different cities will also be avoided. Of course, if the advertisement is set at a job-printing office, there will be an expense for composition as well as for electrotyping that could be avoided by asking publishers to set the copy; but the saving of this expense is more than balanced by the better service that results from furnishing a complete plate to each publisher.

It is a regrettable fact that the average newspaper office does not give the service that advertisers should receive, but sets most of the advertisements in a uniform style, often when carefully executed layouts are sent along with the copy.

21. Pattern Plates.—Even when there is no necessity for furnishing each publication with an original half-tone, it is more satisfactory, in cases where a series of advertisements is to be sent to a number of magazines or newspapers, to have **original,** or **pattern, plates** made carefully and to send each publication electrotypes or matrices of these patterns. In this way, if new mediums are added to the advertiser's list from time to time, it will be easy to furnish the publishers with sets of plates or sets of matrices. The pattern plates, will, of course, be kept on file by the advertiser or the advertiser's agency.

Matrices can be furnished to newspapers at a lower cost than electrotypes, and when the advertisements are of small or moderate size, they can be forwarded by mail at small expense. Before sending a matrix to a newspaper, however, the advertiser should be sure that the newspaper has facilities for stereotyping. Some of the newspaper directories specify in the description of each newspaper whether or not matrices can be used by the publisher. If a matrix is so small that it cannot be forwarded safely in a letter, it should be protected by stout pieces of pasteboard. Occasionally, it is a good plan to furnish newspapers with matrices of only the illustrations, requiring them to set the type portions of the advertisement. This plan is sometimes a good one when column widths are not known and there is not time to find out.

COMPOSITION

22. The term **composition** means, in the printing world, the setting of type. A person that sets type is therefore known as a *compositor*.

Composition is of two general classes, namely, *hand composition* and *machine composition*. Hand composition is much slower and is more costly, but is the better method for many classes of work. Though great advancement has been made in the setting of difficult work by means of type-setting or type-casting machines, there are still various kinds of work that can be performed only by hand.

HAND COMPOSITION

23. Type.—Some very large type, such as that used for posters, is made of close-grained wood, which material is cheaper and lighter than metal. Most type, however, is made of metal—an alloy being used that permits hardening—so that, unless the type receives rough usage, it may be used for a long time before the faces show signs of wear.

24. Fonts.—Type for hand composition is made by type founders and is sold to printers in **fonts.** In making up the fonts, the type founders do not include as many of such letters as x, z, etc. as they do of the more generally used letters, such as a, e, etc. Fonts vary in size, but no matter what the size is, the founders endeavor to so proportion the quantity of each letter or character that the printer will not ordinarily use all of certain letters or characters while having a large quantity of others on hand. Of course, if a piece of composition contained an unusual number of capital letters or a great many quotation marks, a font that would ordinarily be large enough for a job of that size would not contain enough of the capital letters or quotation marks.

Ordinary body types are usually sold by the pound, the founders aiming, however, to preserve the proper proportion of the different letters and characters. Display type may also be purchased by the pound.

25. Type Cases.—When packages of type are received from the foundry, the printer places the various letters and

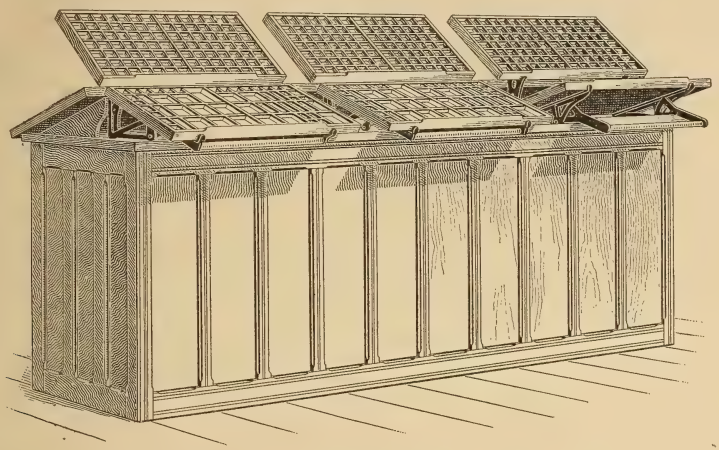


FIG. 4

characters into the compartments of **type cases.** In Fig. 4 is shown the front view of a modern type cabinet with three

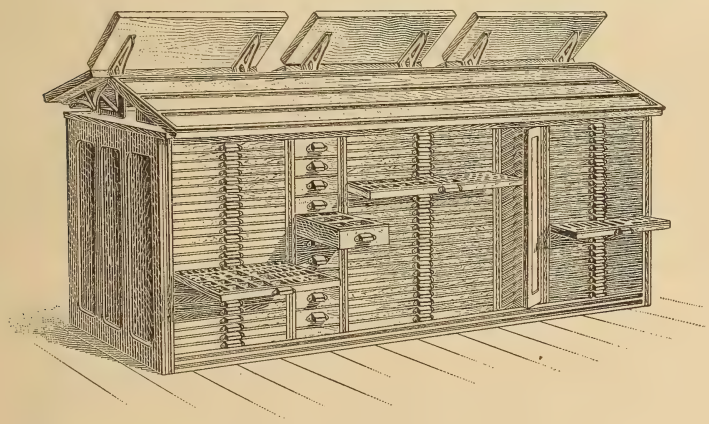


FIG. 5

pair of type cases, while in Fig. 5 is shown a rear view of the same cabinet with several type cases partly drawn out.

Type cases of standard size are about 20 in. × 36 in., are shallow, and are divided into a number of compartments so

that each different letter, figure, punctuation mark, etc. may have its own separate place. The largest compartments and those most convenient to the compositor hold the letters that the compositor has to use most frequently.

Type cases are of two general kinds—*news cases* and *job cases.*

26. Cases in which ordinary body type is kept are known as **news cases.** These come in pairs—an *upper case* and a *lower case.* The upper case contains the capital and small capital letters, dollar marks, signs, fractions, etc., and rests above the lower case at a somewhat more acute angle. The lower case contains the small letters, spaces, quads, punctuation marks, figures, etc., and is placed in the lower position so that it will be easier for the compositor to get at the letters used most. A pair of news cases will hold about 50 pounds of type.

All of the cases shown on top of the cabinet in Fig. 4 are news cases.

27. The cases that are shown partly drawn out in Fig. 5 are called **job cases.** Such cases contain both the capitals and small letters, the capitals being placed on the right side and the lower-case letters, spaces, quads, figures, etc. on the left side. Display type is kept in job cases. Ordinarily, these cases are not drawn out and placed on top of the cabinet. The compositor, when ready to set a line of display, pulls out the case containing the size and style of letter desired, picks out the type that is needed, and then pushes the case back into place.

28. Method of Setting Type by Hand.—As already explained in another Section, the composing-room work is under the control of a foreman. When copy for an advertisement is received, the foreman assigns the work to a compositor; or, if the advertisement is to be a large one, such as a department-store half-page, he assigns various parts of it to different compositors. If no layout accompanies the copy, the foreman will give the compositor any needed directions as to style.

The compositor, in setting type, uses a small frame of steel, known as a *composing stick*, as shown in Fig. 6. This stick has three sides and a bottom, and is made in various lengths from 6 to 18 inches, each being about 2 inches wide and about $\frac{5}{8}$ inch deep.

Fig. 6

The stick is held in the left hand, with the open part toward the compositor. The right-hand end of the stick, as it is held in the hand, is immovable; while on the left, a sliding gauge moves along the bottom ridge and against the back of the stick, so that the stick can be adjusted to the measure (measure means "width of matter") in which the type is to be set. When adjusted to a certain measure and fastened, this gauge is as rigid as the immovable parts of the stick.

A brass or a steel *composing rule*, the height of the type and the width of the required measure, is also used with the stick. The composing rule affords a smooth surface on which to arrange the types in lines as they are placed one by one in the stick, and is also very useful in emptying type from the stick.

29. After receiving a "take" the compositor places the copy on the upper case, within easy reading distance, takes his stick, and proceeds to set the type by picking up the types one after another, thus forming the words of the copy before him. A space is placed after each word, to separate it from the next. The types are placed in this way, side by side, until the end of the measure is reached. Fig. 7 shows a stick containing several lines of type.

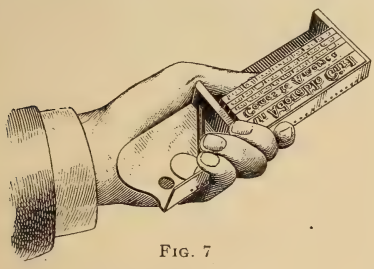


Fig. 7

Almost invariably a line of type set in this manner will be a little short; in this case, extra spaces are evenly distributed

between the words so as to make the type fill the measure. This spacing out the words is called *justifying*. If the line is very short, to avoid excessive spacing between words, a word is divided on a syllable at the end of the line, and the remainder of the word placed in the next line. This operation is repeated until the stick is full; that is, until type about 2 inches in depth, line upon line, has been set. Then the compositor takes hold of the type with the thumb and first and third fingers of each hand, squeezes it slightly, lifts it out of the stick, and places it on a *galley*, which is a shallow, oblong tray (usually made of thin brass) that has a raised edge about ½ inch high on three sides, as shown in Fig. 8. Not all galleys are like the one shown. Some, in which names and addresses in type are kept standing, have four raised sides.

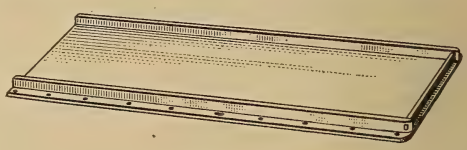


Fig. 8

30. The type is placed, stickful by stickful, on the galley until all the copy has been set or the galley filled. If cuts are to be used, they are placed in their proper positions on the galley as the type is being set. After the advertisement or other work is complete, with whatever border, leading, etc. that may be required, a proof is taken. The manner in which this proof is handled is described fully in another Section.

When the proof has been returned, if it is marked "O. K." or "O. K. when indicated changes have been made," the necessary changes are made by the compositor and the advertisement is ready for the make-up.

Fig. 9 shows a view of a large composing room in which a number of compositors are at work.

31. Setting a Series of Advertisements.—In asking a publisher to set up a series of advertisements, it is well to keep in mind that his supply of a certain style of display type or border may be small, and that he may have several

advertisers calling for the use of that type or border. It would not be practicable, therefore, for an advertiser to send half a dozen advertisements to a newspaper office, and ask that they be set up in Bookman and that this type be kept standing until he calls for the insertion of each advertisement. To comply with such a request would compel the publisher to keep a quantity of high-grade display type idle

Fig. 9

for a number of days. The better plan would be to have only one advertisement set and to have that set only a short time before it is to be used. Of course, there would be no objection to furnishing the publisher with a series of advertisements with memoranda showing when each advertisement is to be inserted, provided he is not required to set and submit proofs of all at one time.

MACHINE COMPOSITION

32. Type-Setting Machines.—While, at various times, machines have been invented for the setting of type, so far no machine of this class has approached the type-casting machines in efficiency or popularity.

The **Simplex machine** is used to some extent, although not in the offices of the larger newspapers. This machine consists of a large upright cylinder containing many vertical channels, each holding a number of pieces of type of one kind. A keyboard is so connected that when a letter on it is touched a type corresponding to this letter will drop from the cylinder and then be carried into place by a swiftly moving belt. The Simplex machine does not make type, but sets type made especially for it. This machine will distribute type as well as set it, and will do both setting and distributing at the same time.

33. Type-Casting Machines.—In offices where it is desirable to set large quantities of matter, such as news copy, book manuscript, etc., more cheaply and more quickly than is possible by hand composition, **type-casting machines** of some kind have been adopted. Indeed, such improvements have been made that a great deal of the body matter of advertisements, as well as difficult tabular matter, can now be set more quickly on these machines than by hand.

The two principal type-casting machines are the *linotype* and the *monotype*.

34. The **linotype,** as its name indicates, is a machine that casts a line of type. A front view of one model of this machine is shown in Fig. 10. It is often called the *Mergenthaler linotype* from the name of its inventor, Ottman Mergenthaler. This machine is a costly one, some newspapers preferring to rent them rather than to purchase. Large newspapers use from ten to twenty-five of these machines. There are no types in the machine to be picked up and set; the machine casts the type in solid bars, each bar, or *slug*, representing a single line of matter.

In the upper part of the machine, there is a magazine having a number of channels containing small pieces of metal, known as *matrices*. These matrices have the mold of

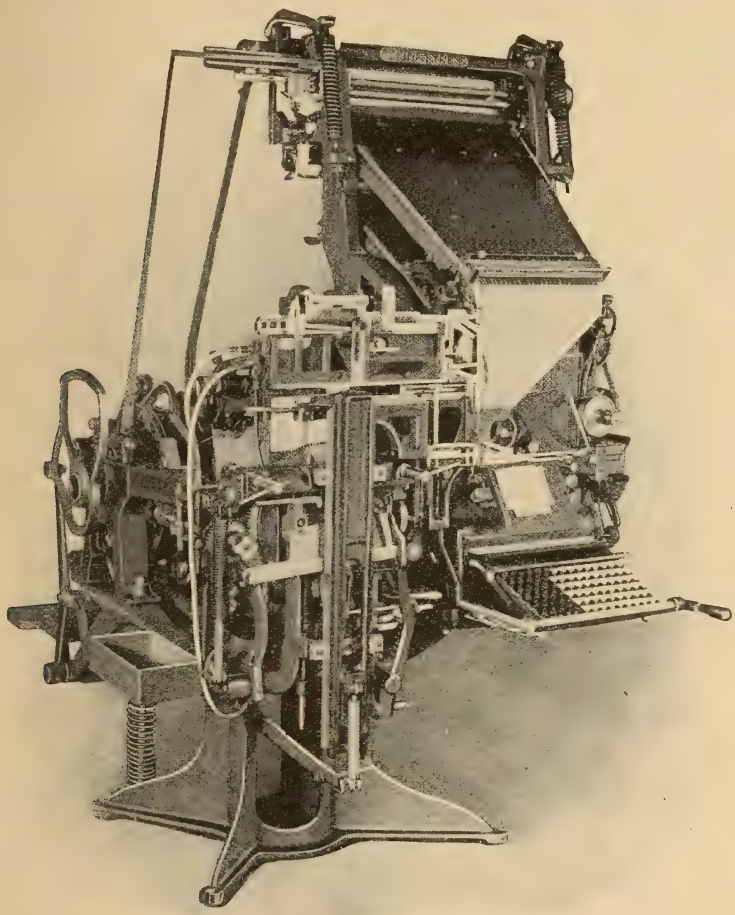


Fig. 10

a letter cut in the side, as shown in Fig. 11, and they drop down, one by one, as the keys of the keyboard are touched. The operator also touches a space key after each word is

composed, which causes a *space band* to drop. When a line is nearly full of matrices and space bands, the operator is warned by the ringing of a bell. He then presses a handle attached to the keyboard, and this causes the line to be carried in front of what is known as the *mold wheel*, in which is a slot the exact depth and width of the line to be cast. When in this position, the space bands are forced together and thus space out the line. Behind this mold wheel is a pot, in which type metal is constantly kept in a molten condition by means of a gas flame. This molten metal is then forced through the mold hole and strikes the line of matrices in front of it, casting a line of type. The slug thus cast solidifies almost immediately and is automatically conveyed to a galley located on the front of the machine.

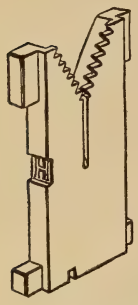


Fig. 11

After the slug is cast, the space bands are separated automatically and slid into their place, while the matrices slide on a bar attached to a long arm. This arm raises the matrices to the top of the machine, and they drop back into their respective places in the magazine, ready to be formed into another line.

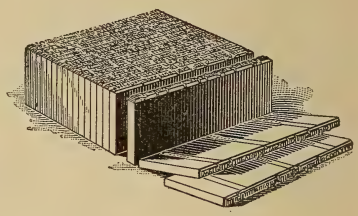


Fig. 12

35. The speed attainable on the linotype is limited only by the ability of the operator. Many operators maintain a speed of 6,000 ems per hour (equivalent to a column and a quarter of 8-point matter) for 8 consecutive hours, day after day. No time is lost on the linotype. Three lines may be in operation at once—one being distributed, one being cast, and another being set by the operator. All the operator has to do after completing the line is to press the lever at the right of the keyboard. The machine does the rest.

The various sizes of type from 5-point up to 12-point can be cast to a measure as wide as 30 picas by the regular models of this machine. Special machines are made that will cast all sizes up to 14-point, in measures as wide as 36 picas.

After the slugs have been used in printing or have been electrotyped, they are remelted and used over again. Fig. 12 shows a number of linotype slugs.

36. The chief advantages of the linotype are: It sets type lines many times as fast as a hand compositor; dispenses with movable types; casts new type for every job; saves cost of distribution; saves time in handling the finished product; saves space that would otherwise be taken up by type cases; sets intricate tabular matter faster than it can be set by hand; and permits matter to stand any length of time at the mere cost of the metal used.

The single-magazine linotype will cast either one or two styles of type of the same size in the same line. For example, it can set Roman, Roman and small caps, Roman and Italic, or Roman and bold face. The double-magazine No. 4 linotype sets four faces of one size, or two faces on each of two sizes of type, without any change, provided two-letter matrices are used. The double-magazine No. 4 is the highest development of the linotype, enabling the operator to change from one face to another at will, without leaving his seat, and to set foot-notes in a smaller size if desired, or set four different faces of one size of type in a single line. To save leading, type is often cast on the next largest size slug; a 6-point face, for example, may be cast on an 8-point slug. This method allows 2 points of extra space, which is divided above and below the type face, and answers the same purpose as the leads that would have to be inserted by hand; it is also much more economical.

The linotype is the popular machine for newspaper work, being used by most of the large newspapers. It is also used in many book, magazine, and job-printing offices. Machines that cast special book type are available.

37. The Lanston Monotype.—The Lanston monotype, which first came into use in 1899, not only makes type but also sets it in lines justified more accurately than can be

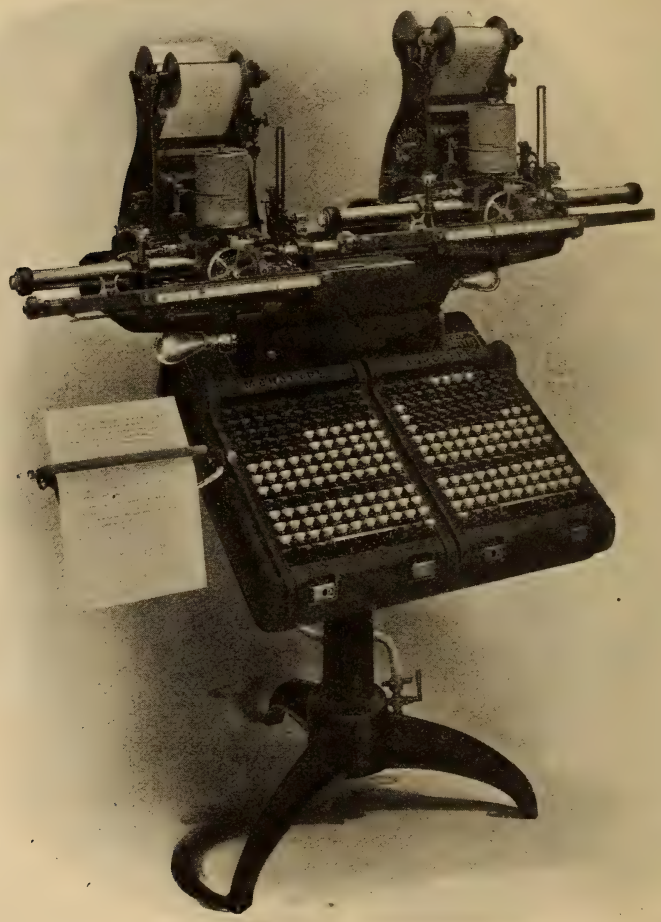


FIG. 13

done by hand. In short, it is a combination of type-caster and a type-setting machine equipped with an automatic justifying mechanism. Unlike the linotype slug, each mono-

type character is on a separate body so that corrections and alterations are made as readily as with hand-set type.

38. The Monotype Keyboard.—In the monotype system two machines are used—a paper perforator and a

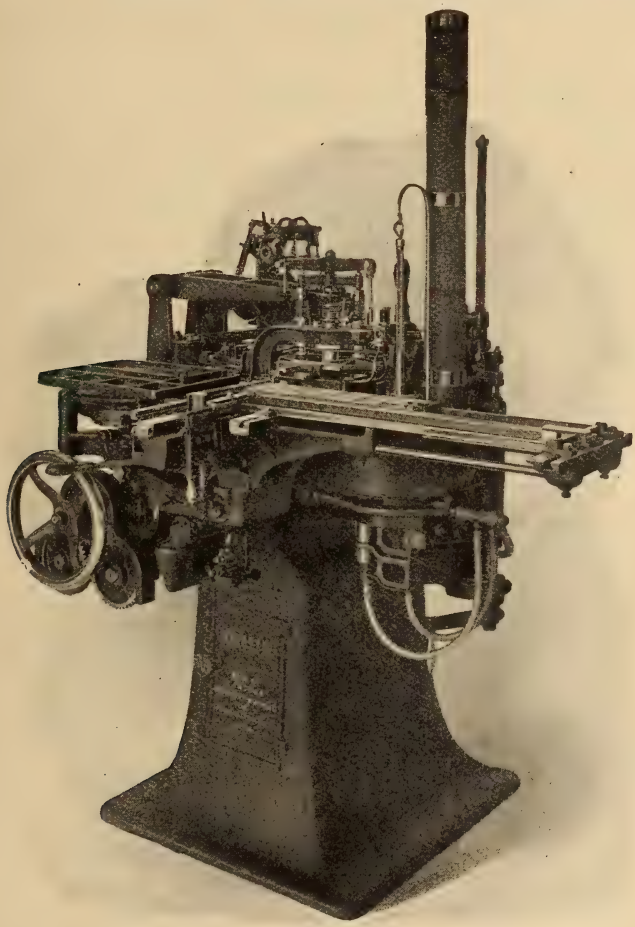


Fig. 14

type caster. The keyboard, or perforator (Fig. 13), produces a ribbon of paper that controls the casting machine by means of the perforations, just as a paper roll controls a

Pianola, or automatic piano. The keyboard, which is not unlike a typewriter (its key arrangement is exactly the same as the universal typewriter keyboard) consists of a punching and counting mechanism. When a key is depressed the punches for this character perforate the paper and at the same time the width of this character is registered by the counting mechanism; the paper ribbon (about 5 inches wide) then automatically advances to receive the record of the next key struck. As in typewriting, a bell signals the operator to end the line, and when this is done, a scale indicates the keys to be struck to justify the completed line. No calculation whatever is required, for the counting mechanism not only determines the amount the line is short of the required measure but also divides this by the number of spaces in the line and indicates the proper size spaces to make this line the correct length. When the ribbon unwinds at the caster, the first perforations for the line are these justifying perforations, which cause the caster to adjust its space-sizing mechanism to produce the proper size spaces for the line.

39. The Duplex keyboard is the latest development of the monotype and it introduces a new process into the printing industry. It is like the ordinary monotype keyboard except that it is equipped with two perforating and counting mechanisms, and consequently simultaneously produces two different paper ribbons for independent type sizes and line widths. With this keyboard an article may be set in 10-point for a magazine while at the same time the same matter is produced in 12-point for publication in book form.

40. The Casting Machine.—The casting machine (Fig. 14) is to a limited degree a complete type foundry, making type, borders, quads, and spaces in all sizes from 5- to 36-point, inclusive. This type may be put in cases and set by hand like foundry type, or, when the caster is controlled by a ribbon perforated by the keyboard, the type in any sizes from 5- to 14-point is delivered in any measure required up to 60 picas, upon ordinary galleys in perfectly

justified lines. In short, the product is practically the same as hand-set foundry type and is handled, corrected, and made up in the same way. As the casting machine can be run continuously and can cast type faster than the keyboard operator can set it, four perforating machines may be kept busy supplying tapes to three casting machines.

41. Advantages of the Monotype.—Producing separate type, the monotype may be used on a great variety of composition. Its simple and flexible system of justification enables it to handle tabular work of every kind, while the sharp, clear-cut face of its type makes it especially desirable for high-grade publications. It is used extensively for display composition, since the 225 matrices which the casting machine carries at one time may be arranged to suit a great variety of work; thus, Roman, bold-faced, and Italic caps and lower case, with reference and punctuation marks, as well as two kinds of figures, may be used together. When desired, 8-point type may be set on a 10-point body, thus saving the time that would ordinarily be required for leading. The range of the monotype as a type caster, as well as its versatility as a composing machine, has led to its use by newspapers for advertisement composition, and the fact that large figures (even 18-point) may be used with body type enables the monotype operator to handle successfully advertisements in which prices are displayed. Because of the ease with which corrections and alterations are made, the monotype is used extensively for catalogs and price lists that are kept in type and corrected as required. The monotype is especially worthy of the attention of advertisers not only because it is so generally used on commercial work but since it supplies type and borders of popular design it insures that a well-laid advertising plan need not be modified to suit the limitations in type equipment of the printing office that produces the work. The fact that it is cheaper to make new monotype type than to distribute insures that sharp new type will be used on every job. As the same ribbon may be used a number of times at the casting machine, it is

not necessary to preserve type for subsequent editions; the ribbon may be saved and rerun.

The monotype is in general use on both book and commercial printing—catalogs, price lists, and display advertising.

THE MAKE-UP

42. Newspaper Make-Up.—The type from which a newspaper is to be printed is arranged, or made up, into pages on either stone or metal-topped tables, known as *imposing tables.* In newspaper advertising, the advertisement may occupy a full page or it may occupy only a few inches in one column. In either case the advertisement, when approved, is brought to the imposing table, and, if it is to occupy only part of the page, is put into its proper place, with respect to the remainder of the page, inside of an iron frame, known as a *chase.* After the page is completely filled with advertisements or reading matter, or both, it is tightened slightly and planed, so as to level any types that may be sticking up, after which it is securely tightened. The page is then said to be *locked up.*

Newspapers of small circulation are usually printed direct from the type. If the advertisement is to appear in such a paper, the page after being "imposed," planed, and locked up finally, is ready to put on press.

43. Stereotyping.—In large newspaper offices, thousands of copies must be printed each hour and the rotary press is necessary. As the rotary press requires a page plate curved in the shape of a half circle, the flat type page must be **stereotyped.** The stereotyping process consists of taking an impression of the flat type form on a thick, pulpy sheet of specially prepared paper. This sheet, after receiving the impression of the type, is known as the *matrix.* After being dried, this matrix is placed in a curved mold, known as the *casting box*, and hot metal is cast into the mold. The curved plate thus produced is known as a stereotype. In Fig. 15 is shown a stereotype plate for use on a rotary press. This plate prints an entire newspaper page.

SAMTER BROS. BAY

You know it's a usual thing for this store to be very busy on Saturday. Buy today, if it's convenient.

It's easy enough to find in our small for Clearing Sale many things you'll want for even either now or later on. It's true, the winter season is almost gone, but medium weight clothes you can wear all the year 'round. We would rather cut all profit now than put them in our stock room, and we think the advantage of low cost to you will keep them out. We can only mention here a few lots. There's many more in every department, but bear in mind the time is not far distant when these low prices cease.

These few items will give you an idea what to expect in the price of other things

Big "Hamm" Shoes for Men, Enamel leathers, now..... $3.50	Fine Suits, Men's, in Fancy Chevilots, now reduced to..... $7.00	Big Suits, Men's, Fine Fancy Worsteds and Cheviots, now..... $9.75

There's a few small lots of [illegible] Suits for boys. We want you to have them $3.60

SAMTER BROTHERS,

Complete Outfitters.

Athletic and Sporting Gossip

Pail and Tie.

LOUDERS 99 YALE CO ORDER

Here's What He Writes:

[illegible]

Woolen Trousers, $1.98 To Order.

[illegible]

Scotch Woolen Mills Co.

SCRANTON STORE, 227 LACKAWANNA AVE.

IN THE THEATERS.

[illegible]

Fig. 16

Stereotyper's matrix of a newspaper page. This illustration is not quite half as deep or wide as the original matrix

SANTER BROS. GAY

You know it's a usual thing for this store to be very busy on Saturday. Buy today, if it's convenient.

[illegible]

These few items will give you an idea what to expect in the price of other things

[illegible] $3.50 [illegible] $7.00 [illegible] $3.75

[illegible] $3.60

SANTER BROTHERS,

[illegible]

Railroad Tie.

Here's What He Writes:

[illegible]

Woolen Trousers, $1.98 To Order.

[illegible]

SCRANTON STORE, [illegible] AVE.

Athletic and Sporting Gossip

Old People

SAMTER BROS. SAY

You know it's a usual thing for this store to be very busy on Saturday. Buy today, if it's convenient

It's easy enough to find in our small lot Clearing Sale many things you'll want for wear either now or later on. It's true, the winter season is almost gone, but medium weight clothes you can wear all the year 'round. We would rather curtail all profit now than put them in our stock room, and we think the advantage of low cost to you will keep them out. We can only mention here a few lots. There's many more in every department, but bear in mind the time is not far distant when these low prices cease.

These few items will give you an idea what to expect in the price of other things

$5 "Hanan" Shoes for Men, Enamel leathers, now..... **$3.50**

$12 Suits, Men's, in Fancy Cheviots, now reduced to..... **$7.00**

$15 Suits, Men's, Fine Fancy Worsteds and Cheviots, now.... **$9.75**

There's a few small lots of those $6.00 three-piece Suits for boys. We want you to have them at **$3.60**

SAMTER BROTHERS,

Complete Outfitters.

Athletic and Sporting Gossip

WRESTLING.

Tom Rhodes wants Sandow to meet him.

sailor feels sure that Mac will make good in his bout with the Hoosier.

Joe Gans, the colored champion lightweight of the world, finds it so difficult to get on a match with any man in his class that he has determined to enter the welter-weight division, and will challenge the winner of the Matty Matthews-Tom Cohnig match, which takes place at Allegheny on Monday night.

Jimmy Gardner of Lowell Mass. sailor feels sure that Mac will make good in his bout with the Hoosier.

Joe Gans, the colored champion lightweight of the world, finds it so difficult to get on a match with any man in his class that he has determined to enter the welter-weight division, and will challenge the winner of the Matty Matthews-Tom Cohnig match, which takes place at Allegheny on Monday night.

Jimmy Gardner of Lowell Mass.

the team winning the most of the first four games. Jack Tigue, who is captain of both teams, will not play on either side Tuesday night. The games promises to be good one.

After Tuesday's game, John Tigue and the Defenders will leave for Boston, where they will play the famous Burke team, former champions of the country.

The Victors defeated the Liberty Defenders (believe to St. John's hall Wednesday evening by a score of 32 to 8.

his, of Chicago, in the 1,000-point billiard match, played at Knickerbocker Billiard Academy, by a score of 1,000 to 918. Townsend is the Hanover Brooklyn club expert. Conklin was in bad health the last part of the game and did not display his usual form. The game was played in four blocks of 250 pounds each, and Townsend lead from the start.

The new cup defender, Republic, being built at the Herreshoff yard, is to be launched April 15.

Alexander Moffatt, '93, who represented Princeton on the football rules committee since 1896, has been turned aside for J. B. Fine, '92, who will represent the Orange and Black at the next meeting of the committee. No reason is given for the change.

J. E. Johnson, of Newark, has been appointed a National league umpire by President Pullman, of that league. Johnson was with the American league last year.

The executive committee of the United State Golf association have decided on the dates for playing the open and women's championship. The open is to be played June 26 and 27 at the Ballusrol Golf club links, and the women's will be played during the week beginning Sept. 24, which means that it will be decided Sept. 29 and 30 and Oct. 1, 2 and 3 at Wheaton, Ill., on the links of the Chicago Golf club.

The champion 6-day go-as-you-please race begins at Industrial hall, Philadelphia, next Sunday night. Nearly all of the old-time peds will start in the race. Fifty-six walkers are entered.

All the healing balsamic virtues of the Norway pine are concentrated in Dr. Wood's Norway Pine Syrup. Nature's own remedy for coughs and colds.

Rail and Tie.

LOCOMOTIVES IN SOUTH AFRICA.

The administration of the Central South African Railway company has just placed an order for 100 locomotives in England. The order represents a value of $2,500,000. The engines have to be delivered during the present year.

THE LONGEST RAILROAD BRIDGE.

The longest, and perhaps the most artistic railway bridge in the world is now under way of construction in China. This bridge is on the new Hankow-Peking railroad, and will cross the Yellow river.

NO OFFENSE.

On a train near Sioux City, the other day two well dressed, ardent lovers, evidently a newly married couple, amused the other passengers with their cooing. After awhile the fair young bride leaned back in her chair and fell asleep. Her companion took advantage of the lull and went into the smoker to enjoy a cigar. While he was gone a long, lean, lank, grisly specimen of humanity came in and sat down in the vacant chair beside the sleeping beauty. Presently the young woman, half asleep, turned and laid her head lovingly on the shoulder of the stranger, and put her plump arm around his neck. The green, gawky stranger seemed a trifle surprised at this unexpected familiarity, but he made no desperate effort to escape. He merely looked around at the convulsed passengers and grinned. The hilarity awoke the young woman, and, opening her blue eyes, she saw her mistake. With her pink cheeks she stammered an apology. "You needn't 'pologize to me," drawled the stranger, "I don't care."—Philadelphia Ledger.

A PLUCKY ENGINEER.

Edward Irish, a Wabash engineman, in charge of the Continental limited, made his run recently with frozen hands and feet, says the Chicago Tribune. His train was seven hours late. At Lafayette he was compelled to crawl under the locomotive to make temporary repairs. When he had finished his hands and feet were frozen, but he completed his run to Danville, Ill., making up thirty minutes of the lost time. His hands and feet were swollen to twice their normal size. He is now in his

car. In rounding curved the bearings will materially relieve the flange wear, and consequently prevent any wear on rails. With no resistance to hold the wheels against the rail after contact, it strikes and immediately rebounds, running free until the next contact, vibrating around the curve in the manner of the wheel or rail. It is also claimed that by the use of the ball-bearing device the tonnage of a car may be increased 10 per cent. Without any wear on the equipment.

LINKS.

The Taff Vale Railway company of England, used an incorporated union of railway employes for damages sustained by the company during a strike, and the courts have just decided in favor of the company, giving it a verdict of $140,000. The union concluded not to appeal, but paid the damages, and about $100,000 additional as costs. By this decision labor unions in England are held responsible for the acts of their individual members.

TROUSERS 99¢ A LEG TO ORDER.

Here's What He Writes:

"Pants arrived O. K. and they are satisfactory in every way. I have paid $7.00 to $8.00 for pants no better, many times. Please send me a few samples for a full suit and a measuring blank or two."

W. S. PFEIFFER,
Roulette, Pa.

Feb. 16, '03.

That's merely a sample letter out of many that come streaming into our stores through the mails. We didn't ask Mr. Pfeiffer's permission to publish his communication and trust that he will not resent the liberty, but on the spur of the moment it struck us that some of these daily letters should make good advertising, and his was the first at hand.

Here's a chance for you to get the same special bargain that was so satisfactory to our correspondent:

Woolen Trousers, $1.98 To Order.

What Mr. Pfeiffer affirms about our Special Mill End Sale Trousers at $1.98 applies to others at $2.60 and to our suits at $15.00. Not on this continent is there any other concern who can deliver the goods at our price.

Open Saturday night until 10 o'clock.
Ours is a Union Shop.
By Mail—If out of town write for samples and system of measuring by mail.

Scotch Woolen Mills Co

SCRANTON STORE, ... 227 LACKAWANNA AVE.

IN THE THEATERS.

THE LYCEUM.

Tonight—West's Minstrels.

Modern and up-to-date minstrelsy, as conceived at the Lyceum this evening by the company bearing his name and known as the William H. West Big Minstrel Jubilee. The splendid success attending the tour of this company has been adding vastly to the reputation of its late proprietor and promoter, as it seems to be the general opinion of all those who have witnessed the performance this season that it eclipses anything in the minstrel line yet produced by Mr. West's manager. In his will, it was his desire that the show should continue under his name, and under the management of the present manager, Mr. Sanford B. Ricaby, who has had control of the William H. West Minstrels for some seasons past; how well he has succeeded, last season has proved.

The first part setting is said to be extremely good taste, very bright in its color effects, and altogether delightful by Mr. West's

lin, Spring Brook, Langcliffe and Delaware.

Wednesday, Feb. 25—Baltimore Tunnel, No. 2, No. 3, No. 5, Conyngham, Pine Ridge and Laurel Run.

Thursday, Feb. 26—Clearsdale No. 1, Powderly, Coal Brook and Clinton.

Friday, Feb. 27—Boston, Plymouths No. 2, 3, 4 and 5.

Her Mistake.

Mrs. Newbride—See here! when I gave you that pie you promised to saw some wood.

Hungry Hank—Well, you couldn't ye've saved me the pie first, lady.

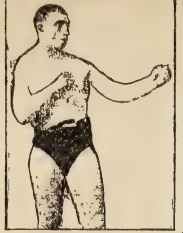
Mrs. Newbride—The idea! Of all the impudence!

Hungry Hank—But ain't impudence, lady, I mean I just raised de same tryin' to cut de pie.—Catholic Times.

Not So Dull.

"John," was lives in a Pennsylvania village, was thought to be very stupid. He was sent to a mill one day, and the miller said:

"John, some people say you are a fool.



TOM SHARKEY.

stands but 5 feet 7½ inches and weighs 165 pounds, in condition. His abnormal chest and great muscular development has made him a wonder in the prize ring. Tom has the strength of an ox, and is as agile as a cat—the qualities needed in a wrestler. Since entering the wrestling game Sharkey has steadily improved. As noted in Tom's letter in The Times yesterday, he is confident of defeating McMillan, so much so that he is willing to wager $1,000 on the result. McMillan says he stands by his agreement, to throw the sailor the required three times within an hour, and is confident of doing the trick. A great match is promised.

Dan McLeod wants to wrestle John Fleming, the Greco-Roman champion. He prefers a mixed style match, and it is not improbable that Fleming will accommodate him.

BOWLING.

The Amitys, a newly organized team, defeated the Arlington Juniors, two out of three games, on Hampe's alleys last night. The score:

AMITY.			Totals
C. Nagell	178	150	176—504
Merlong	181	127	194—402
Geiger	164	158	119—431
McNally	124	159	168—451
A. Nagell	169	146	163—478
	770	746	746—2361

ARLINGTON, JR.			
Rosdrie	131	143	111—385
Jordan	151	142	132—425
A. Katz	176	156	125—458
F. Jones	177	186	125—488
M. Katz	133	172	185—490
	748	799	713—2260

High score—Jones, 186.
High average—C. Nagell, 171 1-3.

WITH THE BOXERS.

Jimmy Britt, the young Californian, who recently jumped into prominence by his victory over Frank Erne, is making it very unpleasant for "Young" Corbett, out in 'Frisco. Jimmy wants to fight Corbett, and the latter is avoiding the issue.

"Jock" McCormick is confident of defeating "Kid" McCoy, at Philadelphia, next Monday night. Both men are training hard. McCormick is Tom Sharkey's sparring partner, and the Sam Harris, manager of Terry McGovern, is much interested in Johnny Reagan, the clever boxer, of South Brooklyn, who, he claims, will eventually become one of the best fighters in his class. Harris has posted a forfeit of $500 and issued a challenge to match Reagan against the winner of the Harry Forbes-Andy Tokell fight for the bantam-weight championship of the world.—New York World.

Gus Ruhlin and "Kid" McCoy may be matched to fight six rounds at Philadelphia within a month. "Billy" Madden, who looks after Gus' interest, is coming east with the Arkon giant, and is anxious to stack his mitts up against any heavy-weight in the class. Johnny Kelly, of the Washington club, is trying to arrange the match.

The Wittington Park A. C., of Hot Springs, Ark., has offered George McFadden and "Kid" Broad a purse to fight twenty rounds during the month of March. McFadden had accepted the offer, and the club is waiting to hear from Parson Davies, manager of Broad. McFadden will leave for the west as soon as Broad signs.

BASKET BALL FIELD.

Next Tuesday night, the Defenders of South Scranton, and the North End Stars will begin a series of five games at the Auditorium in Providence. Two games will be played in each team's hall, and the fifth on the floor of score of 67-15. Although the score was big, the Juniors put up a good game, making the biggest score made against the champions in two seasons.

ODDS AND ENDS OF SPORTS.

Rochester, N. Y., where nearly all the big cocking mains are held, was the scene of one of the bloodiest events of its kind last night. Auburn and Rochester birds were matched, the Auburn birds winning. The stakes were $500 a side. Three battles at $100 a side were also fought. Brockport won four out of six and two out of three. The Auburn sports carried away most of the money, however, amounting, it is said, to more than $4,000. The battles were all fast, and in most bouts the vanquished birds were killed.

Louis Cure, the French expert, defeated George Slosson, the American expert, in the international billiard tournament at Paris last night. Cure scored 500 points to Slosson's 219.

The Empire City Trotting club, N. Y., has made radical changes in the conditions governing the stakes to be contested for at their grand circuit meeting. Hereafter all races shall be best two out of three heats; all horses that do not stand for the money after two heats to be ruled out. The stakes were increased to $15,000.

Princeton's hockey team was defeated by the Queen University team of Kingston, Can., at St. Nicholas' Rink, New York, last night. Score, 11 goals to 0.

Arthur Townsend defeated Charles F. Conk-

Old People

need and deserve a little coddling. We've often known a bottle of **VINOL** to change a gloomy old person, bowed down with aches and pains, into a cheerful companion, because the aches were relieved, nerves toned up and energy and strength renewed by the reconstructing and rebuilding qualities of our food-medicine **VINOL**. If it doesn't help any weak person *money returned.*

MATTHEWS BROS.,
DRUGGISTS.—THE HOME OF VINOL.

of the projected road between Damascus and Mecca. The distance by rail will be about 1,250 miles, as the Hauran railroad, already completed, will be used for three miles south of Damascus. The Mecca road proper will be a little less than 200 miles long. The estimated cost is $40,000,000, and the Sultan is depending upon voluntary contributions for the necessary funds. Work was begun during 1901 by means of contributions to the amount of approximately $2,000,000, which had been received at that time, and it is hoped that the grade would be completed to a point 125 miles south of Damascus last summer. The projected line follows an old pilgrim route through the desert.

BALL BEARINGS FOR FREIGHT CARS.

The Hartman Anti-Friction Bearing Company of Pittsburg, has been incorporated to manufacture a device known as a ball-bearing attachment for use on freight cars. The ball-bearing device, is the invention of an Allegheny man, and, although first conceived five years ago, has only been recently applied to practical use. It is an attachment for use of freight cars to prevent the general wear on the rolling stock, and at the same time permit of increased capacity of the cars. The balls are placed on the supporting section of the trucks, which bear the weight of the posted as to the whereabouts of the physicians, so that they may be reached by wire at any time.

THE EARLY RAILROADS.

The South Carolina Railroad company was the first in the world to decide that its railroad should be operated by locomotives; its construction was begun in 1827, but it was completed which prevented it from being opened until part of the Baltimore & Ohio railroad was in operation. Before the two railroads named had a working section finished there were several short railways in use, horses being the motive power. One was the Philipsburg & Juniata railroad in the Allegheny mountains, and another was near Mauch Chunk, Pa., but the best known of the first experiments in railroading operating was at Quincy, Mass. This railroad was purposely built to carry granite to be used in building the Bunker Hill monument from the quarries to the Neponset river. In 1827 a piece of railroad was made by the Delaware & Hudson Canal company for the purpose of conveying their coal from the mines to Honesdale, Pa., the junction with the canal.—Pittsburg Post.

BUYING PASSENGER EQUIPMENT.

The passenger equipment of the Pennsylvania is to be increased by the addition of 31 coaches, 11 baggage cars, two cafe cars and one dining car. The company is now in the market for the equipment and contracts will probably be closed with one of the car building companies as soon as details are agreed upon. It is quite probable that some time will elapse before deliveries can be made owing to the pressure of business. The new equipment will be modern throughout and will probably be supplied with a storage system of electric lighting.

THE "COW-CATCHER" MAN.

There is living at Alto Pass, Ill., the man who claims to have invented the present form of locomotive pilot, or "cow-catcher," as the country people call it. This man's name is Eastman, and he helped to build the first railroad in Ohio, which was known as the Mad River & Erie Railroad, now a part of the Big Four system.

The first locomotives on that road were fitted with "cow-catchers," consisting of two long curved rods that picked up a cow or other large object and carried it along. The first improvement on the "cow-catcher" was the "cow-bumper," which resembled the pilot now in use, but it proved unsatisfactory, and one day while Mr. Eastman was at work in the shops at Sandusky an engineer entered and told the master mechanic that unless an improvement was made over the "cow bumper" he would resign.

"Something is needed that will throw the object to one side," said the engineer. The master mechanic turned to Eastman and asked him if he could make something that would answer the purpose. Eastman replied in the affirmative, went to work and the locomotive pilot practically as it is now was given to the world.

Mr. Eastman received no renumeration other than his regular wages for his invention of the pilot. He wears a small silver model of the pilot as a watch charm. Mr. Eastman settled in Union county 48 years ago on a farm near Anna, where he still resides. He was born in New York state and comes from one of the oldest Eastern families. He has seven children, thirty grandchildren and six-great-grandchildren.—Pittsburg Post.

St. Petersburg's authorities now disinfect small coins.

Next Thursday Evening—Mrs. LeMoyne, in "Among Those Present."

The company which Mrs. LeMoyne brings to the Lyceum Thursday evening in Glen MacDonough's play "Among Those Present" has been carefully selected. Above all, this well-known actress demands sincerity and truth as the prime requisites of good stage portrayal. Her aim is to vitalize each character from within and the supporting actors seem to have caught her breezy vigor and spirit. Among those in the company are: Harold Russell, Anita Korn, Algernon Tassin, George Douglas Parker, Helen Ashley, Connolo Hunter, Edwin James, Mary Parkyn, Harry Herfurth and Harold Grau.

ACADEMY OF MUSIC.

This Evening—Amateur Night.

Two unusually strong attractions are offered by May Fiske and her clever company at the Academy of Music today. This afternoon the great success of Tuesday night, "The Power of the Cross," will be repeated, while this evening—which, by the way, is "Amateur Night," "Under Two Flags" will be presented.

All Next Week—Frankie Carpenter Company.

A startling incident in a varied spectacle which Count, the Shaughraun, affords is a sensational escape from the bloodhounds of the law. There are other stirring climaxes in this great play, which is not a mass of illes built about a display of scenery, but it is a play of excellent characters interpreted by Frankie and a strong supporting company headed by Jere Grady, and contains a plot of the most interesting, intense and unflagging interest. Hilarious mirth alternates with deep pathos and the numerous powerful situations of ever varying character in conjunction with a wealth of scenic splendor and mechanical equipment makes the piece a go. This is one of the plays which Frankie will present during her engagement at the Academy of Music all next week. Specialties will be introduced at each performance and the company carry their own concert orchestra.

The special opening attraction, Monday (Washington's Birthday) afternoon and evening, will be "Shelter Bay."

THE DIXIE.

This Week—Clever Acrobatic Work.

Couture and DeVoe are doing some clever acrobatic work at the Dixie this week. Their act is original and in many respects wonderful. Francis Dooley, the black face comedian and monologuist, and Klein and Clifton, eccentric dancers and entertainers, are giving the patrons many laughs with their funny work. Hoyer West and Ida Van Etten are also giving through enjoyment with their musical sketch, "One Summer Day."

Next Week—The Honeymoon of Mr. and Mrs. Potts."

"The Honeymoon of Mr. and Mrs. Potts" will be produced at the Dixie next week by the Richard-Colin Co. This delightful playlet is from the pen of Mr. Tracy Kwest, the well-known writer of Scranton.

"The Honeymoon of Mr. and Mrs. Potts" bears upon its face the gleam of true art. Not a sentence in it can be changed or transposed. It is as near perfection as narrative can be woven on the loom of language. It is not necessary to say that the Richard-Colin Co. are Scranton favorites, and in their capable hands Mr. Sweet has able exponents of his sketch. The incidental music for this production was written by Mr. Lewiston N. Isaacs, of Scranton.

D. & H. Pay-Days.

Saturday, February 21—Maryine shaft, Leggitts Creek, Dickson, Von Storch and repair shops.

Monday, Feb. 23—Olyphant No. 2, Eddy Creek, Grassy Island, White Oak and Jermyn.

Tuesday, Feb. 24—Greenwood, Lac-

Philadelphia Press.

CROUP AND WHOOPING COUGH

Mothers should know that the little one is made well and strong at the same time croup or whooping cough is cured by Father John's Medicine. No morphine or other dangerous drugs—not a patent medicine. Letters from grateful mothers will be sent to you by the Carleton & Hovey Co., Lowell, Mass., on request.

THE CRANE STORE.
"Were the Fastidious Find Satisfaction."

Last Call
...On...
Winter
Jackets

Our entire stock on sale, as follows:
$15.00 to $30.00 a garment,
We have 21 garments. Your choice at
$8.75
This is about 33c on the dollar.

H. D. Crane, Prop.
324
Lackawanna Ave.
TAKE ELEVATOR.

THE CRANE STORE.

FIG. 17

Reduction of the newspaper page printed from the stereotype of the matrix. (The illustration of the prize fighter was in half-tone, but as it would not reduce satisfactorily it was redrawn for a line engraving)

SAMTER BROS. SAY

You know it's a usual thing for this store to be very busy on Saturday. Buy today, if it's convenient

It's easy enough to find in our small lot Clearing Sale many things you'll want for wear either now or later on. It's true, the winter season is almost gone, but medium weight clothes you can wear all the year 'round. We would rather curtail all profit now than put them in our stock room, and we think the advantage of low cost to you will keep them out. We can only mention here a few lots. There's many more in every department, but bear in mind the time is not far distant when these low prices cease.

These few items will give you an idea what to expect in the price of other things

$5 "Hanan" Shoes for Men, Enamel leathers, now.... **$3.50**

$12 Suits, Men's, in Fancy Cheviots, now reduced to..... **$7.00**

$15 Suits, Men's, Fine Fancy Worsteds and Cheviots, now.... **$9.75**

There's a few small lots of those $6.00 three-piece Suits for boys. We want you to have them at **$3.60**

SAMTER BROTHERS,

Complete Outfitters.

TROUSERS 99¢ A LEG TO ORDER.

Here's What He Writes:

Woolen Trousers, $1.98 To Order.

Scotch Woolen Mills Co

SCRANTON STORE, ... 227 LACKAWANNA AVE.

Rail and Tie.

LOCOMOTIVES IN SOUTH AFRICA

THE LONGEST RAILROAD BRIDGE

NO OFFENSE.

A PLUCKY ENGINEER

RAILROAD TO MECCA

GLOAT AND ENDS OF SPORT

RAILS AND BEARINGS FOR FREIGHT CARS

BUYING PASSENGER EQUIPMENT

THE "COMMON" MAN

Athletic and Sporting Gossip

BASKET BALL FIELD

Old People

need and deserve a little coddling. We've often known a bottle of **VINOL** to change a gloomy old person, bowed down with aches and pains, into a cheerful companion, because the aches were relieved, nerves toned up and energy and strength renewed by the reconstructing and rebuilding qualities of our food medicine **VINOL**. If it doesn't help any weak person *money returned*.

MATTHEWS BROS.,
DRUGGISTS. – THE HOME OF VINOL.

IN THE THEATRES.

THE LYCEUM

ACADEMY OF MUSIC

CROUP AND WHOOPING COUGH

Mothers should know that this little tube Cresolene will stop or prevent the dread croup or whooping cough when used by Bartges Drug Medicine. No medicine to swallow. Cresolene is a liquid, not a patent medicine. Tablets from grateful to those who have used it, sold by druggists at 25 cents, or sent by the Cresolene & Honey Co., Lowell, Mass. on request.

THE CRANE STORE

"Where the Faultless Find Satisfaction."

Last Call ...On... Winter Jackets

Our entire stock on sale, as follows:

$15.00 to $30.00 a garment.

We have 21 garments. Your choice at

$8.75

This is about 1/2 on the dollar

H. D. Crane, Prop.

324 Lackawanna Ave.

THE CRANE STORE

FIG. 17

Reduction of the newspaper page printed from the stereotype of the matrix. (The illustration of the prize fighter was in half tone, but as it would not reduce satisfactorily it was redrawn for a line engraving.) (2)

In Fig. 16 is shown a reduced illustration of a matrix of a newspaper page, while in Fig. 17 is shown a reproduction of the page printed from the stereotype of this matrix.

44. While modern machinery has made stereotyping a rapid process—only a few minutes being required to take the impression, dry the matrix, and cast and cool the plates—the old system of "beating in" the matrix with a large brush, known as a *stereotype beating brush*, drying this matrix

Fig. 15

under an ordinary steam-table, and then casting and trimming the plate by hand, is still followed in many of the smaller newspaper offices.

The advantages of stereotyping are that it makes speedy presswork possible, saves the wear on type and original cuts, and furnishes a means of making several stereotypes of each page, so that several presses can produce the same page at the same time The speed with which a page can be plated makes stereotyping of great importance in newspaper publishing.

45. Magazine Make-Up.—The magazine make-up differs from the newspaper make-up in that a number of pages are usually made up in one chase, and in that, where pages are printed direct from type, there is no stereotyping. One section of a large magazine's advertising pages will frequently be printed a number of days ahead of another section. It is sometimes possible to get an advertisement in a late section when the first has gone to press.

The magazines that get out only a few thousand copies of each number usually print direct from type pages. If, however, a large edition is to be printed, electrotypes are made of all pages. Magazines with unusually large circulations make several electrotypes of each page, so that several forms containing the same matter can be run at one time.

Trade papers of moderate circulations often electrotype the advertising pages even when the text pages are printed direct from type. Electrotyping saves wear on the display type and also saves composition in cases when the advertiser keeps the same advertisements running continually. Continual running of type may necessitate the resetting of the advertisement on account of the type becoming worn.

46. Catalog, Booklet, and Folder Make-Up.—The make-up of pages for catalogs, booklets, and folders does not differ materially from magazine work, except that pages are made up on galleys before being placed on the imposing table for imposition. In both cases, the separate pages are made up with running head, page number, etc. before being imposed. If the pages are very small, more than 100 pages may be put on a very large press at one time. The most common runs are forms of either 16 or 32 pages.

Fig. 18 shows another view of a composing room. The imposing table in the lower left corner, where the two men are standing, has a form of 16 catalog pages on it. Immediately behind this table is another containing a form of 8 pages. The illustration also shows, in the lower right corner, an apprentice preparing to use a proof press in taking a proof of a galley of type matter.

47. A book, a magazine, or a catalog consisting of a number of pages, such as 8, 16, or 32, may be printed on one large sheet of paper, which is afterwards folded and trimmed in such a manner that the pages follow one another in the proper order and with the proper amount of margin. If the book, magazine, or catalog consists of a very large number of pages, it will likely be printed in sections on large sheets, which are afterwards folded, trimmed, and assembled, or gathered, in the proper order. The arrangement of a form of 16 or of 32 pages in such a way that the sheet containing the impressions can be folded so as to have the pages follow in proper order, calls for expert knowledge on the part of a printer, but it is not necessary that the advertising man should acquaint himself with such details.

Fig. 19 shows a reduced reproduction of a large sheet just as it came from the press. This sheet, with 16 printed pages on each side, would make up 32 pages of the book or catalog. These sheets go from the press to the folding machine. The various folded sections of the book are then gathered in the proper order. If the job is an ordinary paper-bound catalog, the next work is the stitching or stapling together of the inside pages and the cover and the trimming down of the waste margin.

The exact procedure in binding and trimming a book, magazine, or catalog depends on the character of the binding. The small, paper-bound, wire-stapled pamphlet is not handled like a book bound in boards or cloth.

PRESSWORK

THE MAKE-READY

48. A matter of importance in the printing of magazines, books, catalogs, etc., and, in a lesser degree, of the colored or half-tone supplements of newspapers, is what is known as the **make-ready,** or the operation of making a form ready for printing. On the proper execution of the make-ready depends the effective appearance of the printed page.

Fig. 18

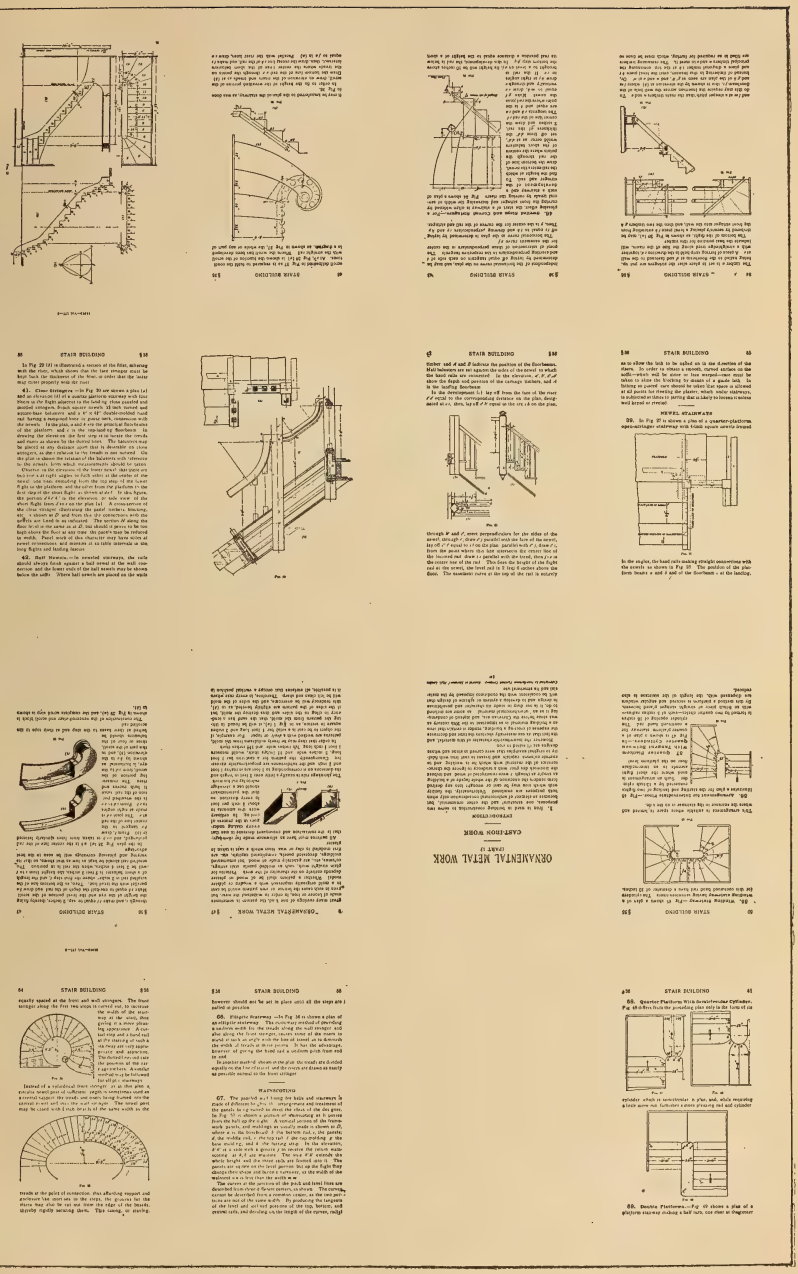


Fig. 19

In straight printing from type or electrotypes of text matter, comparatively little make-ready is required. When, however, the forms contain cuts—particularly half-tone cuts or fine engravings—the amount of time required in the make-ready is often considerable. No matter how carefully the casting and finishing of the plates may have been done, it is almost impossible to obtain a number of plates whose face and thickness are absolutely true. There will be depressions in some spots where the face of the plate in printing scarcely touches the paper, and similar elevations in other places. The first impression on the sheet is therefore more or less imperfect; it is the duty of the pressman to overcome the irregularities by the aid of *underlays* and *overlays*, and until this has been done it is not advisable to start printing.

49. The underlaying and the overlaying processes are very exacting, the former being accomplished by taking an impression of the plate, page, or cut, as the case may be, cutting out the portions where the impression shows strong, and pasting on thin pieces of paper where it is weak. The whole is then pasted on the back of the electrotype or cut. Overlaying is accomplished in the same manner, except that the sheet thus cut out and built up is pasted on the tympan, instead of the back of the plate. The tympan consists of the sheets of paper drawn tightly around the cylinder of the press. Great care has to be exercised in cutting and pasting on overlays. The underlay serves to level up the plates, or cuts, to a uniform height, which permits an even ink distribution, and, taken in conjunction with the overlay, evens up the irregularities in the face of the plate, thus enabling the press to make a true and perfect impression.

50. When a form containing half-tones is to be printed, the work of overlaying is complex and the experienced pressman should have some artistic judgment if the plates are to reproduce the design of the artist in the printed sheet. Few persons realize the time and care required on the part of the pressman to produce the best results. Indeed, to make ready properly a form of 16 pages containing a num-

FIG. 20

207 FIG. 21

§ 28

ber of fine cuts may require a day or two of the time of a pressman in building up the blacks, toning down half tints, and lightening up the high lights. Figs. 20 and 21 show very plainly the result of making ready. Fig. 20 shows an impression from a half-tone cut before it was made ready, while Fig. 21 shows an impression made after the cut was made ready. There is no difference in the cuts, but the superior effect shown in Fig. 21 makes clear the importance of careful make-ready.

Several patented overlays have recently come into use that save time and insure the best results in the make-ready of half-tone cuts. As a description of these methods would interest no one but a printer, no details will be given.

PRINTING PRESSES

51. While there are many kinds of **printing presses,** all may be roughly grouped under three heads: *bed-and-platen presses*, or those in which both the form and the paper are on flat surfaces; *cylinder presses*, which are characterized by a flat bed for the form which reciprocates under a cylinder that carries the paper and gives the pressure for printing; and *rotary presses*, in which the flat reciprocating type or plate beds are dispensed with, the form being replaced by curved stereotype or electrotype plates mounted on cylinders.

Presses referred to as *perfecting presses*, are those which perfect the sheet, or print it on both sides, with a single operation, thus distinguishing them from the many presses that print only one side at a time. There are both flat-bed and rotary perfecting presses.

Presses known as *web presses* print from a roll, or web, of paper, which is cut up into sheets by the press, after printing and before delivery.

52. Bed-and-Platen Presses.—An early example of the **bed-and-platen press** is the **Washington hand-press,** which was perfected in 1827. Fig. 22 illustrates a

modern model of this style of press. In principle and construction, it has not been surpassed by any hand-printing machine, and it is still in use in some offices for taking proofs of fine cuts. As, however, it is a very slow press when compared with more modern machines, its use is practically restricted to the taking of proofs.

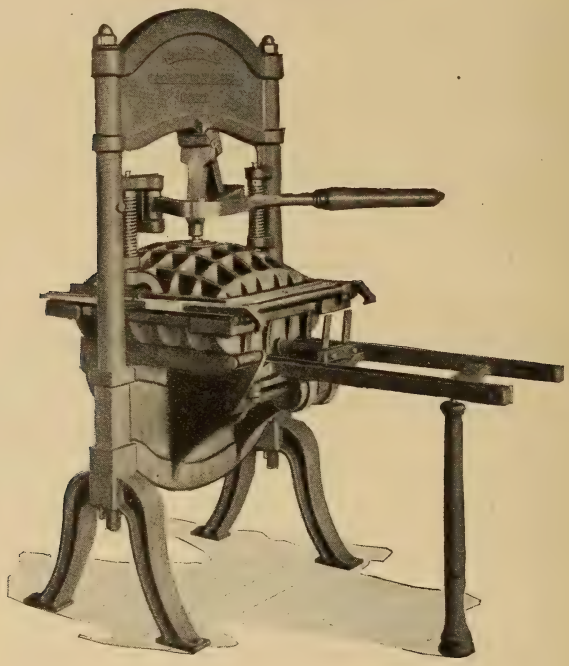


Fig. 22

53. In Fig. 23 is shown a view of a **Gordon press,** which is a good representative of a modern bed-and-platen press. Presses of this class are known generally as *job presses* or *jobbers*. There are many presses of this general type in use, some of them printing forms of large size. While, in city offices, these presses are usually run by steam or electric power, certain models are designed for foot-power. Presses of this type are generally used for all small job work.

54. Cylinder Presses.—The **cylinder press** derives its name from the fact that the sheet of paper is fed to a cylinder and held automatically on it, the impression on the sheet being received as the cylinder revolves and the inked type form on the flat bed passes under it. There are a number of styles of cylinder presses. Not a great many years ago, the press known as the *stop-cylinder press* was used very generally. The modern cylinder press is the *two-revolution press*, in which the cylinder revolves continually instead of stopping as does that of the stop-cylinder type. In Fig. 24 is shown a view of a modern cylinder press, while in Fig. 25

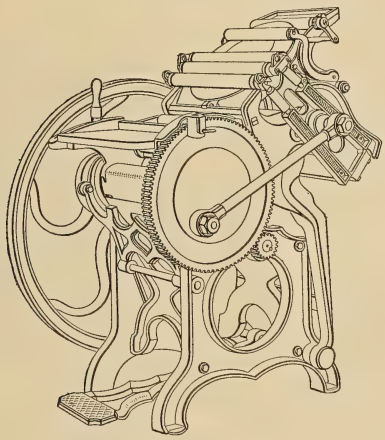


Fig. 23

is shown a view of a pressroom containing a number of cylinder presses.

55. Flat-Bed Perfecting Presses.—The name **flat-bed perfecting press** is given to presses with two cylinders that print two separate flat forms of type and have two separate inking devices, one on each end of the press, somewhat resembling two single-cylinder presses built together. The sheet is printed on one side by the first cylinder; then it is transferred to the second cylinder, from which it is printed on the reverse side, or, in technical terms,

backed up. Various ingenious devices are used to prevent offsetting, or smutting of the sheet on the reverse side, caused by the ink adhering to the tympan of the second cylinder.

56. Two-Color Presses.—Half way between the ordinary cylinder press and the perfecting press comes the **two-color press,** which prints two colors on one side of the sheet. This type of machine is used extensively for printing two-color jobs in which the second color does not print over the first.

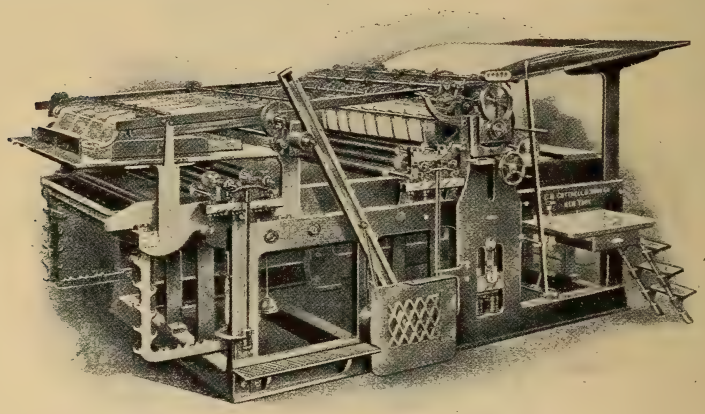


Fig. 24

57. Rotary Presses.—All the presses described in the foregoing paragraphs print from flat plates on individual sheets of paper. The next class to be considered are those using curved plates or stereotypes fixed on cylinders, which are continually revolving and constantly printing on a continuous web of paper, usually several miles long. Such presses are known as **rotary presses.**

The early type of rotary press has been so greatly improved that the presses in use by the large newspapers of today seem almost human in their work. In the modern newspaper office, the paper is fed to the machine from a large

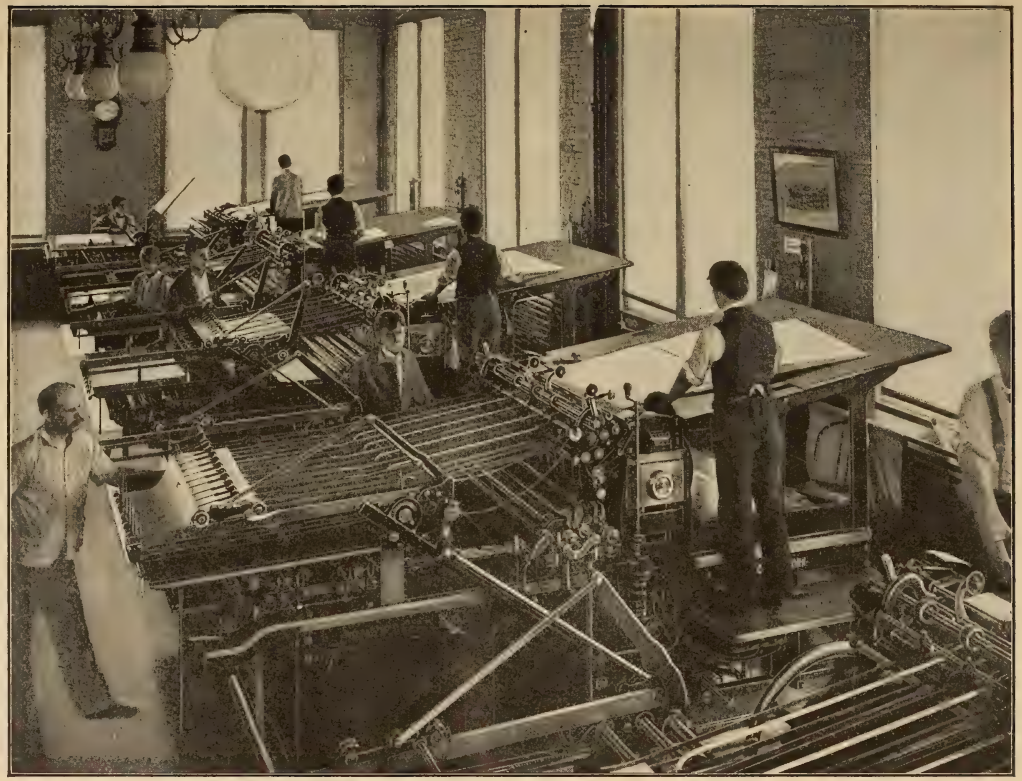


Fig. 25

roll and the papers come out automatically folded and cut ready for the reader. The press will, at fixed intervals, project one paper out from the pile, so as to save counting.

58. Until 1847, newspapers in the United States were printed on single small-cylinder and double-cylinder machines, which gave 2,000 and 4,000 impressions an hour, respectively, on one side of the paper. The growing demand for papers containing the latest news necessitated increasing effort on the part of the machine makers, and the result was the construction of a press known as the **Hoe type-revolving machine,** embodying patents taken out by R. M. Hoe.

The large newspapers are now using the quadruple, the sextuple, or the octuple press. The general principles of all these are the same, the larger presses being merely a multiplication of cylinders and rollers. The Hoe machines are now used by most of the large newspaper offices of the United States and Great Britain. Other fast machines used in the printing of newspapers are the Scott, the Potter, and the Goss.

Rotary presses are usually web presses and also perfecting presses, although some flat-bed machines are made that print from the web and also perfect the sheet.

59. In Fig. 26 is shown a double sextuple press built by R. Hoe & Company for a large American newspaper. The large rolls at the right and the left are rolls of blank newspaper. The web of paper may be seen stretching from cylinder to cylinder to receive the impressions from the various plates representing different pages of the paper. The two piles of papers in the foreground, near the center and at the bottom of the illustration, show two points at which papers come out folded.

Each of the two portions of the machine is composed of six pair of cylinders, arranged, with their axles parallel, in three tiers of two pair each, and printing on both sides (or perfecting) three webs of paper from separate rolls, each four pages wide.

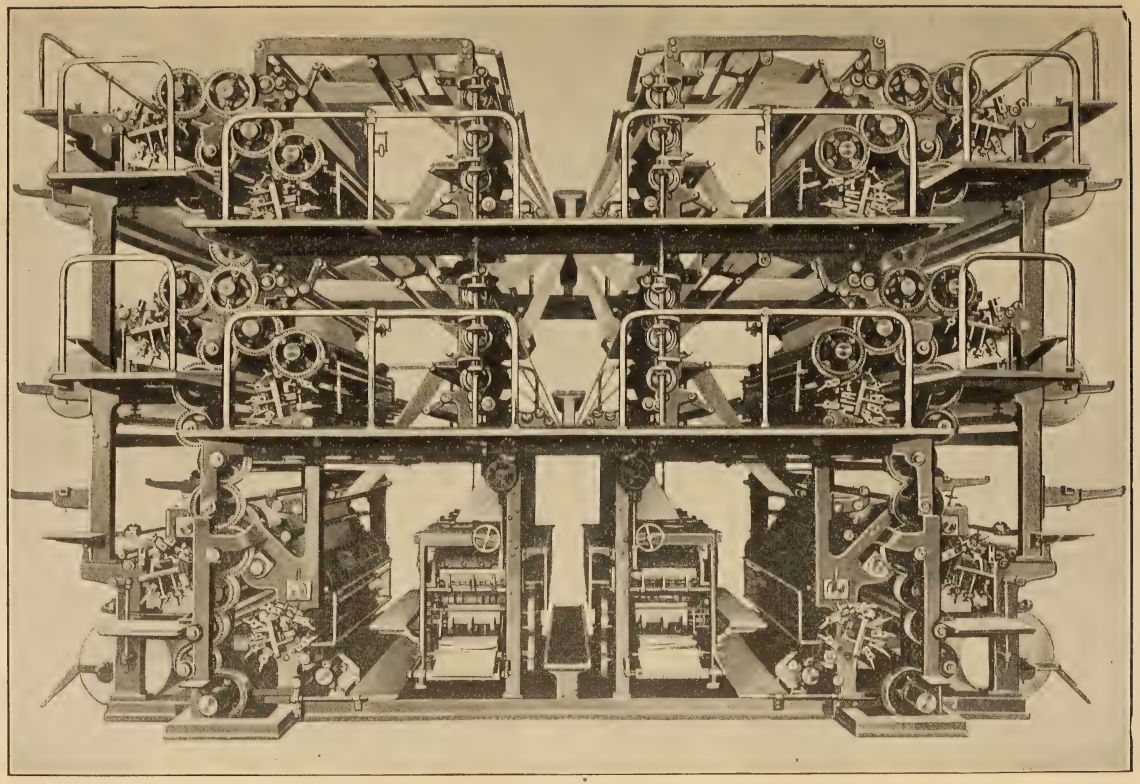


Fig. 26

The rolls of paper are placed at the end of the machine—three at each end—and the two folders for each portion are placed back to back midway in the length of the machine.

Altogether, there are twelve plate cylinders in the machine, each carrying eight plates the size of a newspaper page. Either stereotype or electrotype plates may be used. To use the latter, which are much thinner than stereotype plates, special base, or jacket, plates must be secured to the cylinders.

The full capacity of this machine, when printing all black, on six rolls, is 96,000 12-page papers an hour, and other numbers of pages at proportionate speeds.

The maximum product of the machine when running as a color press is 48,000 16-page papers an hour, with the two outside pages printed in four colors and black; the other pages in black only. If, however, it is not desired to have so many colors on the outside pages, it is possible to obtain 20-page papers at the rate of 48,000 an hour, with the two outside pages in two colors and black. By running the full product of the color section of the machine into one folder and associating therewith webs of paper from the other sections of the machine, papers with any number of pages from 8 to 24, with the two outside pages and two of the inside pages printed in four colors and black, the other pages in black only, can be produced at a speed of 24,000 an hour.

The dimensions of this machine are as follows: Length, 35 feet; height, 17 feet; width, 9 feet; weight, about 225,000 pounds; and the number of parts of which it is composed, approximately 50,000.

While this is one of the largest printing machines for newspaper work that has ever been built, yet it is practically the same in principle and construction, though, of course, on a much larger scale, as the web presses to be found in the newspaper offices of any of the larger cities and towns.

It is almost impossible to understand the workings of one of these wonderful presses from a mere printed description. While it is not at all necessary that an advertising man

should be thoroughly familiar with the details of the modern newspaper press, it is interesting and helpful to see how a large newspaper is printed. Every beginner in advertising work should seek the first opportunity to visit a modern newspaper pressroom. In fact, he will do well to observe the entire work from the time the news and advertising matter is made up into pages until the paper comes out of the press. Most publishers take pride in showing their plants to visitors, especially to visitors interested in advertising.

PAPER

60. Paper is made of various materials—wood, linen and cotton rags and scraps, esparto grass, jute, flax, hemp, and waste. In fact, it can be made of almost any vegetable fiber. The principal materials used at the present time are linen and cotton rags and scraps, and wood. Rags and scraps are more costly than wood and are therefore used in making the higher-priced papers. The clippings obtained from shirt factories make high-grade writing paper, and very dirty and colored rags can be cleaned, bleached, and used to make excellent paper. The cheap paper on which newspapers are printed is made from wood pulp. Spruce, pine, hemlock, poplar, and other woods are used.

Very little hand work is needed in modern paper making, as highly improved machinery does most of the work. There are, however, some papers known as "hand-made" that represent more hand work than other grades; such papers cost more than machine-made stock.

61. Paper is made in many sizes, weights, finishes, and qualities. The cheapest grades can be bought for a few cents a pound, while papers of very high quality sell for 25 or 30 cents or more a pound.

Excluding news and wrapping paper, the great bulk of papers ordinarily used costs from 5 or 6 cents to 15 cents a pound. Weight determines the cost to some extent. Papers

that are used extensively are usually made in two or more weights, and as paper is sold by the pound, a ream of the heavier stock costs more.

It is not necessary that the advertising man should familiarize himself with the chemistry and the other technical details of paper manufacturing. It is not even essential that he should remember all the different sizes, weights, finishes, and qualities. Printers and the paper-jobbing firms are always ready to give any special information desired about a job of printing. Every advertising man, however, should be familiar with the kinds of paper commonly used and with what results can be expected when such papers are used. The specimen sheets shown in this Section are examples of papers that are used extensively. These specimens, however, do not constitute a comprehensive range. The product of different manufacturers varies, and such papers as book papers are made in a great variety of finishes, tints, weights, and strengths. A first-class printer should be consulted before deciding finally on the paper to be used in any job. He will be able to advise as to an appropriate quality and finish of paper and will be in a position to suggest a size for the page that may be printed, without undue waste, on stock of standard size. If a very large quantity of paper is to be used, the paper manufacturers will make up stock in sheets of special sizes, but ordinarily paper is made in sheets of certain standard sizes, such as 22 in. × 28 in., 25 in. × 38 in., and so on. There are so many of these sizes that the advertising man will save time by letting the printer, who is buying paper constantly, figure this part of the work. Most papers are sold in separate sheets, 500 sheets constituting a ream. The paper used by large newspapers is put up in large rolls, the sheet being continuous and several miles long.

62. Sized and Unsized Paper.—Paper is said to be **sized** when the pores have been filled so as to make the surface harder, while that in which the pores are not filled is said to be **unsized.** Sized paper does not absorb ink so

readily as unsized paper. Writing paper of good quality must be well sized. The paper known as *blotting paper* is an extreme example of unsized paper.

63. Coloring of Paper.—The body coloring of colored paper is put into paper during the process of manufacture while it is still pulp. The surface coloring seen on some papers is put on as the paper passes through the finishing machines. Fine clay is added to some papers to make the surface smooth. This clay increases the weight.

64. Laid and Wove Papers.—The term **laid** is used in referring to a paper that, when held up to the light, shows the impression of the parallel wires of one of the rolls of the paper-making machine. **Wove paper** does not show any such marks or design. These terms, *laid* and *wove*, are frequently used in referring to writing papers.

65. Crash Finish and Linen Finish.—The terms **crash finish** and **linen finish** are used in referring to papers that have a surface resembling crash or linen.

Other terms referring to the finish of the quality of papers commonly used are explained in the notes on the specimens.

While white paper is used more generally for the inside pages of periodicals, catalogs, booklets, etc. than tinted papers, many papers can be obtained in tints that aid greatly in the producing of harmonious color effects.

66. Effect of Half-Tones on Papers in Common Use. It will be observed that half-tones of different degrees of fineness are printed on most of the specimen sheets. On the rough-surfaced papers the fine half-tones do not give good results, but on the smooth-surfaced papers the fine half-tones show the different values of the illustration much better than the coarse half-tones. By noting critically the effect of each half-tone on the various sheets, a good idea will be gained of what half-tones are best adapted to the different papers. Of course, line cuts may be used on any of the papers. A few line cuts are shown, in order that the comparative illustrative value may be observed.

TERMS AND ABBREVIATIONS USED IN ENGRAVING, PRINTING, AND ADVERTISING

67. Unless the advertising man understands the technical terms and abbreviations commonly used by engravers, printers, and publishers, he will, in his conversation with such persons, often be in doubt as to what is meant. The terms and abbreviations defined in the following pages are used generally in the printing world. Many of them are explained in detail in the text of the various Sections. This list will, however, prove convenient for reference.

Ad or **Adv.**—Advertisement.

Advance Sheets.—Sheets of a book or magazine sent out in advance of formal publication.

Advertising Agent.—A person that places advertising, acting as middleman between the advertiser and the advertising medium, receiving therefor a commission or a discount from the publisher.

Advertising Solicitor.—A person that solicits advertising.

Agate.—The name of a type that was formerly used to a great extent, but now rarely seen in printing offices. Fourteen lines of this type exactly fill an inch, and the agate line in the early history of advertising came to be a common basis for the measurement of advertising space. Most large newspapers and magazines today quote rates at so much an agate line, using this term to indicate a space 1 column wide and $\frac{1}{14}$ inch deep. Under the new system of type-making, the agate size was abandoned. The $5\frac{1}{2}$-point size is sometimes called agate, but it is not true agate, as only 13 lines of it can be set in the space of 1 inch.

Alley.—The space in a composing room between two rows of cabinets or type-case stands.

All in Hand.—When all the copy has been given out to the compositors, it is said to be *all in hand.*

All Out.—This term is used to indicate the situation when copy or type is exhausted and the compositors can do nothing further on a job.

All Up.—When the copy is all in type, or the type is all set, it is said to be *all up.*

Ascending Letter.—A letter, some part of which ascends above the short letters; l, b, and k are examples.

Assembling.—Bringing the various parts of a job together in proper order.

Author's Corrections.—The changes, or corrections, made in the proof by the author after the compositors' errors have been corrected.

Author's Proof.—The proof that, together with the manuscript, is sent to the writer, after errors noted by the proofreaders have been corrected.

Backing.—In electrotyping, filling the copper shell with metal to make it solid.

Back-Up.—To print the second side of a sheet.

Bad Copy.—Manuscript not easily read.

Bank.—A frame for holding type-filled galleys, standing or dead matter, etc.

Bastard Title.—A short title page sometimes preceding the regular or full title page of a book.

Bastard Type.—Type with a face larger or smaller than its regular body; as a 10-point face on an 11-point body, or an 11-point face on a 10-point body; also type that is not cast on a point body.

Batter.—A breakage or marring of type or a plate, so that it prints imperfectly.

Beard.—The slope of a printing type from the face to the shoulder.

Bearers.—Lengths of type-high wood or iron, placed along each side of the bed of a cylinder press, on which the cylinder travels when passing over the form; also, pieces of wood or metal placed on the inside of job chases, for the purpose of carrying the rollers evenly over small forms.

Bed.—The part of the press on which the form is placed.

Bimonthly.—A publication issued every 2 months.

Binders' Title.—The title lettered on the back of a book.

Biweekly.—A publication issued every 2 weeks.

Black Leading.—In electrotyping, covering the surface of the form to be molded with black lead or graphite.

Black Letter.—Heavy black type of the character used in early printing, such as Cloister Black and Bradley. The term is commonly used by printers to designate heavy-faced type of any style.

Blanket.—A felt or a rubber cloth used on the tympan of cylinder presses for newspaper or poster work, in order to give a smooth surface not hard enough to damage the type or plates.

Blank Line.—A line of quads; a vacant or break line.

Blank Page.—Any page of a form on which there is no printing.

Bleed.—In bookbinding, when a book has been cut down or trimmed so closely that the knife has cut into the print, the book is said to *bleed.*

Blind Tooling.—A term used in bookbinding where an ornament or a word is impressed without color by heated tools.

Blocks.—The bases on which printing plates are fastened by clamps or nails for printing.

bm.—Bimonthly.

Bodkin.—A pointed, awl-like tool used for various purposes in composing rooms and pressrooms.

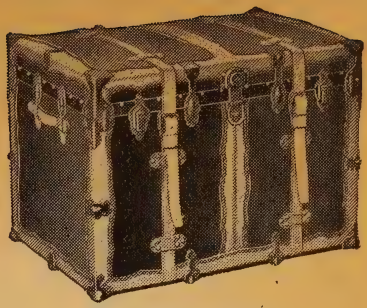
Body.—That part of the type supporting the face; the shank of a letter.

Body Matter.—The part of an advertisement set in body type; not display.

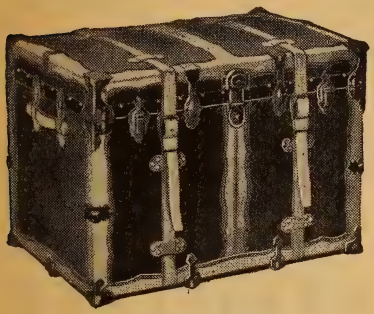
Body Type.—The face of type generally used for reading matter in books, periodicals, and advertisements.

Bold Face.—Often abbreviated *b. f.* Any type of heavy face. Bold-faced type generally has heavy stems. The first words of these definitions are set in a bold-faced type known as *Half Title.*

From a 65-line half-tone



From an 85-line half-tone



From a 100-line half-tone

From a 120-line half-tone

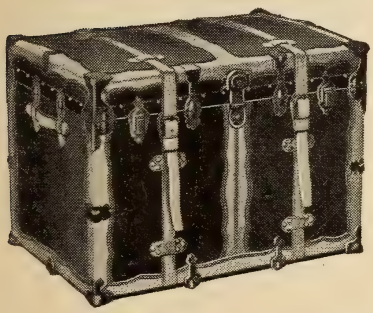
From a line cut

From a line cut

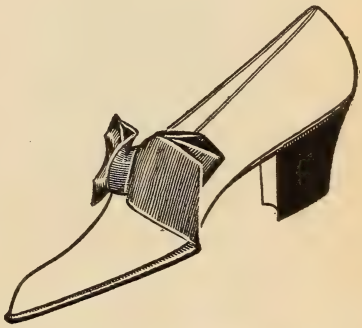
This is a specimen sheet of regular news paper. News paper is the cheapest printing paper made. Owing to the limitations of stereotyping, only coarse-screen half-tones will print to any advantage on paper of this grade. Good results are obtainable, however, from line cuts. The 100-line screen and the 120-line screen show to better advantage on this sheet than they would had they been stereotyped. The impressions here are produced from electrotypes. Compare the half-tone illustrations with those produced from the line cuts

From a 65-line half-tone

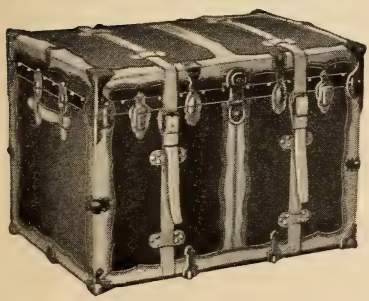
From a 120-line half-tone



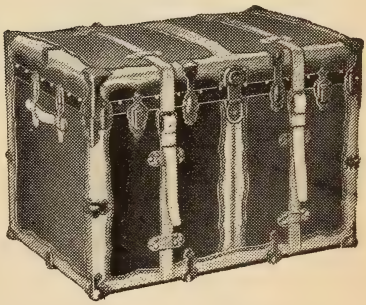
From a 100-line half-tone



From a line cut



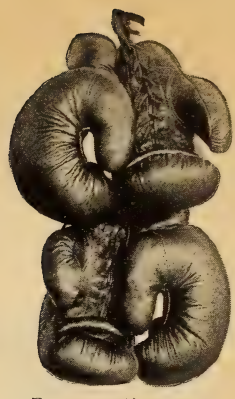
From a 133-line half-tone



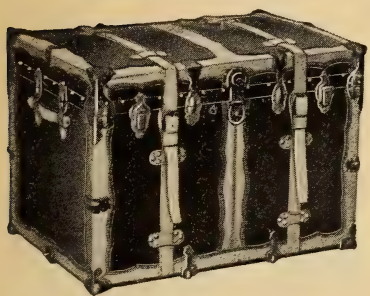
From an 85-line half-tone

This is a specimen leaf of machine-finished paper of a fair quality. This grade of paper is used mostly for the cheaper kind of books and circulars and for the illustrated supplements of some newspapers. All the impressions on this sheet and the following specimen sheets are from electrotypes—not from the original cuts

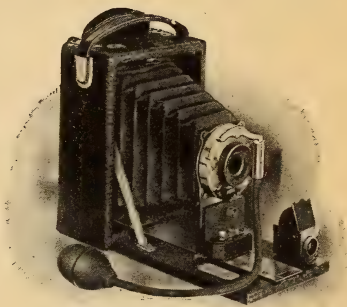
From a 120-line half-tone



From a 150-line half-tone

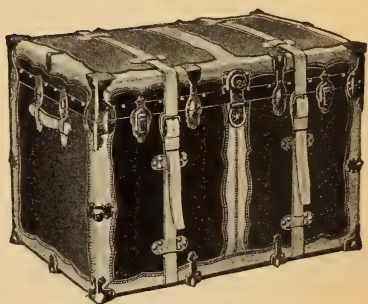


From a 133-line half-tone



From a 150-line vignetted half-tone

From a line cut

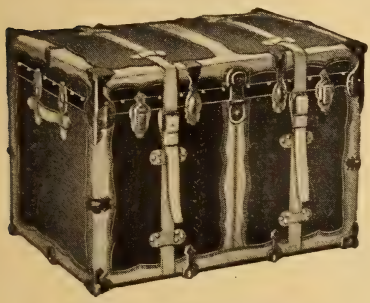


From a 175-line half-tone

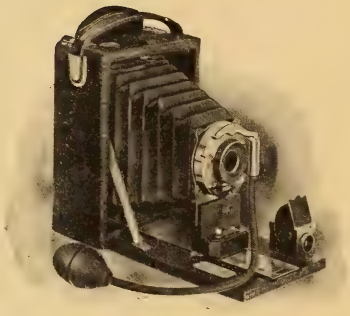
This is a specimen of sized and supercalendered paper, commonly referred to as "S. & S. C." paper, and coming also under the general classification of "super" paper. This paper, as its name indicates, is not only supercalendered but has a sizing that gives it finish and stiffness. Compare this sheet with the specimen of machine-finished paper. The vignetted half-tone illustration does not, however, show to the best advantage on this sheet

From a 120-line half-tone

From a 150-line oval half-tone

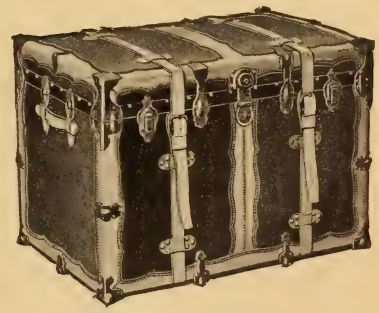


From a 133-line half-tone



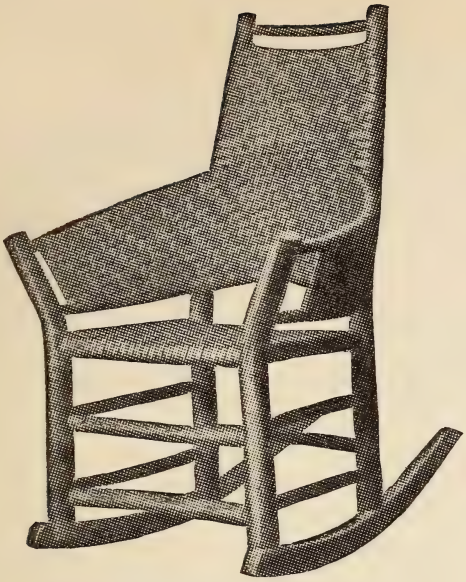
From a 150-line vignetted half-tone

From a line cut

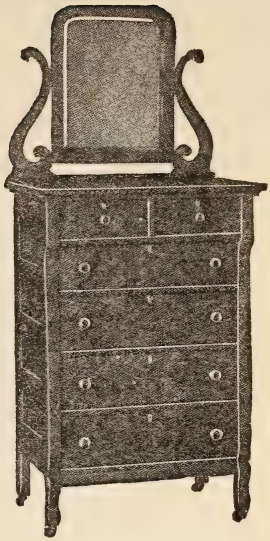


From a 175-line half-tone

This is a specimen of plate paper of good grade. Plate paper is paper that has passed between highly polished metal plates and heavy rollers, which exert a powerful pressure. Plate paper is a high grade of book stock. It lacks the brilliant gloss of enameled or coated paper, and is therefore more agreeable to the eye. Note appearance of vignetted half-tone; this paper is not the best paper for the printing of such cuts



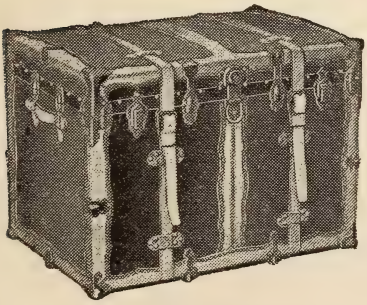
From a 65-line half-tone



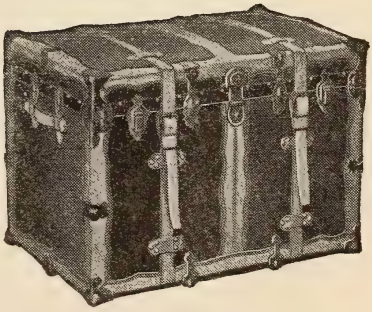
From a 120-line half-tone

From a line cut

From a line cut

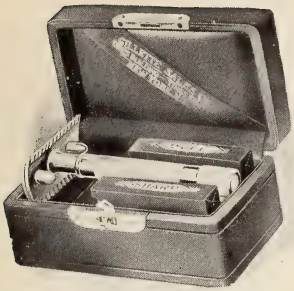


From an 85-line half-tone



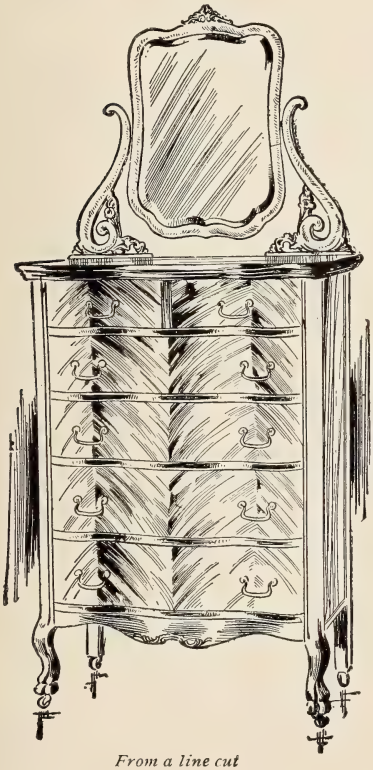
From a 100-line half-tone

This is a specimen of antique paper. Antique paper is really an unfinished paper, as it is taken from the machine before reaching the calendering rolls. It will be seen that the surface is not polished, but has a dull, slightly rough appearance. Antique-finish paper is used extensively in work that contains no fine half-tones. Note the appearance of the half-tones here. Sometimes, in books, antique paper is used for text pages, the half-tone illustrations being printed on smooth paper and then inset. It is possible to iron, or smooth, a panel on antique paper for the printing of a fine half-tone. This, of course, increases the cost

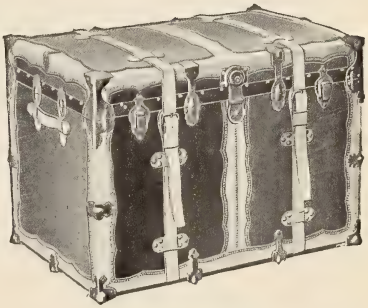


From a 150-line vignetted half-tone

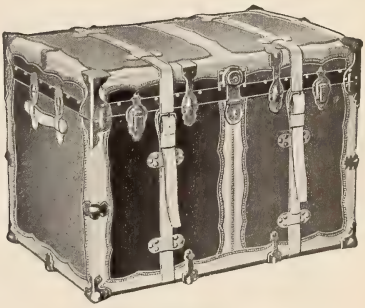
From a 150-line half-tone



From a line cut



From a 175-line half-tone

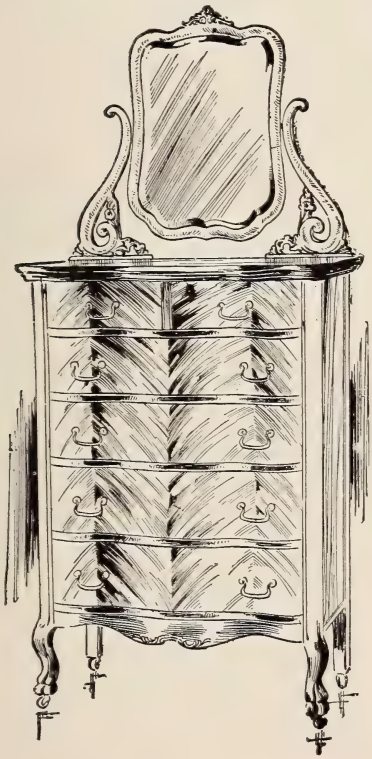


From a 200-line half-tone

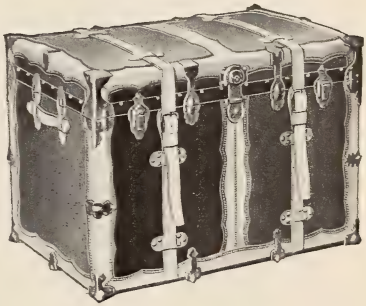
This is a specimen of coated, or enameled, paper of high grade. Observe the smooth-polished surface. Papers of this grade are used for high-class catalogs, and a few periodicals in which smooth paper must be used on account of the fine half-tones. Enameled papers are suitable for the reproduction of the finest half-tone engravings. Compare the appearance of the vignetted half-tone here with the effect of the vignetted cuts on the sized and supercalendered and the plate specimens

From a 150-line vignetted half-tone

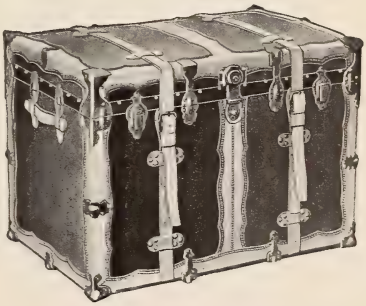
From a 150-line half-tone



From a line cut



From a 175-line half-tone



From a 200-line half-tone

This is a specimen of coated, or enameled, book paper of the highest grade. On account of excessive cost, it is not recommended for general use, but it may be used where extremely fine effects are required, and cost is not a consideration. Observe the difference in the printing of half-tones as compared with the preceding sample of enameled book paper

LAKE GEORGE

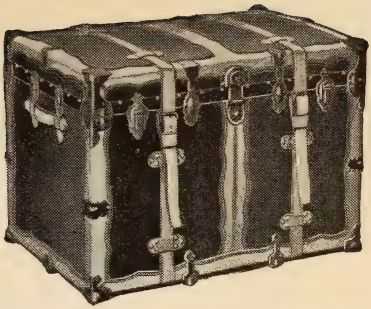
"THEY made an excursion one day to Lake George—a Poetical Pilgrimage that recalled the romance of early days. To men of sentiment its beauties will never be exhausted. There is no pleasanter place in the North for a summer residence—the ideal of a summer retreat. As the traveler approaches the middle of the lake, the gems of green islands multiply, the mountains rise higher and shouldering up the sky seem to bar a farther advance. From the boat landing a park-like lawn, planted with big trees, slopes up to a picturesque hotel. Lights twinkled from many a cottage window and strains of music saluted the travelers. It was an enchanting scene.

"They long remembered the sail of that morning, seated in the bow of the steamer, through scenes of ever-changing beauty, as the boat wound about the headlands and made its calls, now on one side and now on the other, at the pretty landings and decorated hotels. On every hand was the gayety of summer life—a striped tent on a rocky point, a miniature bark hut on an island, a rustic arched bridge, hotels with winding paths along the shore and at all the landings groups of pretty girls and college lads in boating costume."—*Charles Dudley Warner in "Their Pilgrimage."*

THE DELAWARE AND HUDSON COMPANY

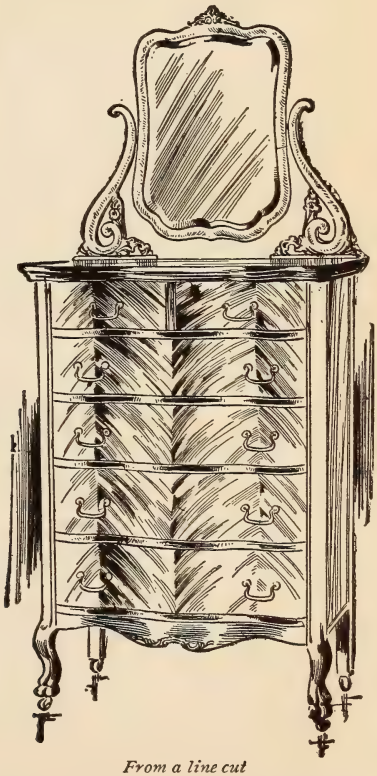
This is a specimen of antique-finish, deckle-edge book paper of high quality. The deckle, or ragged, edge of the paper is left with the idea that it makes the book or circular more artistic. As the original sheets are large and are not deckled on four sides, all the edges of a book printed with this paper will not be deckled. This finish of paper does not give good results for fine half-tone printing unless the surface is pressed to a smooth finish. It is excellent, however, for the class of printing shown

From a line cut



From a 100-line half-tone

From a 120-line half-tone



From a line cut

This is another specimen of high-grade, deckle-edge book paper. This specimen has a high plate finish for half-tone printing without the glare and stiffness of coated papers. Paper of this class permits the running of half-tones with text, with excellent results. The screen of the half-tones used should not, however, be finer than 120 lines

Booklet.—A small book, or pamphlet.

Book Office.—A printing office where book work is done, in distinction from a job or a newspaper office.

Book Paper.—A general term applied to the size and quality of paper used in book making, to distinguish it from news paper.

Book Room.—A composing room or section of a composing room devoted to work on books and pamphlets, as distinguished from the room or section devoted to job work or newspaper work.

Book Stamp.—A stamp designed for embossing book covers.

Book Work.—Work on books and pamphlets, as distinguished from job work or newspaper work.

Boxes.—The compartments of a case in which types are placed.

Brayer.—A small roller, with a wooden handle, used to place ink on the plate of small printing presses.

Break Line.—A short line, as the last line of a paragraph.

Brevier.—The name of a type that corresponds with the 8-point of today. The name is now used only occasionally.

Bring Up.—To make a form ready by means of underlays or overlays, so as to equalize the impression where it is too light.

Broadside.—A large sheet printed on one side only, and may consist of one job or a number of jobs.

Brochure.—A small pamphlet or a brief treatise in pamphlet form. In advertising parlance, the word is applied to booklets designed to appeal to the reader's artistic taste. Pronounced *brō-shoor'*.

Bronzing.—The process of applying gold bronze to printed work. The form is first printed with a varnish known as sizing; then, before this is dry, the bronze powder is dusted over it. The bronze adheres to the sizing and gives the work the appearance of being printed in gold. Where much bronzing is done, machines are used to do the work.

Bundle.—Two reams of paper; 50 pounds of strawboard; 100 sheets of cardboard.

bw.—Biweekly.

Cabinet.—An enclosed receptacle, generally used for type cases and cuts.

Caps.—Capital letters.

Caps and Small Caps.—A colloquial expression for capitals and small capitals. THIS SENTENCE IS IN CAPS AND SMALL CAPS. Caps and small caps are frequently used for headings.

Caption.—The heading of a chapter, section, or page.

Caret.—A character (∧) used in proof-reading to denote an omission or an addition in the body matter.

Case.—The flat, wooden receptacle for type, divided into numerous compartments, or boxes.

Casting Off.—Estimating the amount of space the copy will occupy when set in type.

Catch Line.—Technically, matter in small type connecting two important display lines; the term is also sometimes used to indicate the headline, or heading, of an advertisement.

Chapel.—The organization of journeymen in a union printing office. The head of the chapel is called the *chairman*.

Chapel Laws.—The rules of a union printing-office chapel.

Chase.—The steel or iron frame used to hold type while being printed, electrotyped, or stereotyped.

Chromolithography.—A process of lithographic printing extensively used, by which a picture is printed from many stones in succession, each stone giving a different color.

City Editor.—The writer or editor on a newspaper that has charge of the reports of events in and around his neighborhood.

Clean Proof.—Proof needing but few corrections.

Coated Paper.—A paper with a very fine, hard, smooth finish, suitable for high-grade half-tone work.

Collate.—To examine the sheets of a book after they have been gathered, to see whether all the sheets are there and whether they follow in regular order.

Color Form.—A form to be printed in color to register with a black form.

Color Printing.—Printing in colors as distinguished from printing in black.

Column Wide.—Matter 1 column wide. The column may be of any length and of almost any width, each publication having the right to give its columns any size. Usually, newspaper columns are 13 pica ems, or $2\frac{1}{6}$ inches, wide, and magazine columns 16 pica ems, or $2\frac{2}{3}$ inches, wide.

Column Rule.—The rule used to separate columns in a newspaper or other piece of printing.

Commercial A.—The mark @ used in price lists instead of *at* or *to*.

Comp.—An abbreviation used for compositor.

Composing.—The setting of type.

Composing Room.—The room in which type is set or composed.

Composing Rule.—A steel or brass rule, with a projection at one or both ends, used in typesetting.

Composing Stick.—An adjustable, three-sided, steel tray in which types are arranged, or composed, in words and lines by the compositor.

Compositor.—A person that sets type.

Compound Words.—Two or more words connected with a hyphen, or made a solid word, as *half-tone* and *bookkeeper*.

Condensed Type.—Type thin in comparison to its height.

Contour Type.—Another name for *outline type*.

Copy.—Matter in written or printed form that is to be printed or otherwise reproduced. This may be a complete printing plate, or electrotype, of an entire advertisement, or simply text matter in manuscript form and cuts (if any are used) with specifications for proper arrangement.

Copy-Holder.—A proof-reader's assistant, who reads the original copy aloud to the proof-reader, who simultaneously reads the proof of the matter set from the copy.

Corrections.—The errors or alterations marked on a proof.

Crowded.—An expression applied to type that is closely set.

Cut.—A printer's term for all engravings and illustrations.

Cut-In Note.—A note justified into the side of a paragraph. The letters of a cut-in note are usually smaller than the type of the page.

Cylinder.—The rotating cylindrical portion of a cylinder press.

d.—Daily.

Dabber.—The brush formerly used generally for driving wet papier mâché into the interstices of letters in stereotyping.

Dagger.—A reference mark (†) used in printing and writing; also called *obelisk*.

Dash.—A line, plain or ornamental, between type matter; also the name given to a mark of punctuation.

d. c.—Double column.

Dead Matter.—Matter in type not to be used, or ready to be distributed.

Deckle Edge.—The rough, feathery edge of hand-made paper. Some paper made by machine in imitation of hand-made paper has deckle edges.

Delete.—A proof-reader's mark (𝒹) signifying *to take out*. Pronounced *dĕ-lēt'*. Commonly called an *out mark*, and sometimes abbreviated *dele*.

Descending Letter.—A letter, some part of which extends below the line; as g, j, y, etc.

Devil.—The boy that runs errands and does other odd jobs around a printing office.

Dirty Proof.—An expression applied to proofs that contain many errors.

Display.—The art of featuring certain portions of the copy to give them strength and to attract attention. All type aside from ordinary Roman and Italic is known as display type.

Distributing.—Returning types to their various boxes after printing. The term is also applied to the process of spreading ink evenly over the surface of a roller on the press.

Ditto Mark.—A symbol (") used in printing usually beneath a word to indicate its repetition.

Dotted Rule.—Brass rule (.....), with the face dotted.

Double Dagger.—A reference mark (‡) used in printing.

Double Leaded.—Matter with two leads or strips of metal, each 2 points thick, inserted between the composed lines.

Double Rule.—Brass rule with two lines, one heavy and one light (▬▬▬▬).

Doublet.—In proof-reading, a word or several words duplicated by mistake.

Dummy.—A general layout of a booklet or book, used to give an idea of how the job will look when finished, and to show arrangement, quality of paper, size and weight. A dummy is usually made up mostly of blank pages.

Duodecimo.—A book page, or leaf, about $4\frac{1}{2}$ in. $\times$ $7\frac{1}{2}$ in., or a book having pages of that size; originally a volume having 12 pages to the sheet, but now more usually printed with 16 pages to the sheet. Written also *12mo* or *12°*.

Dupe.—A contraction of the word *duplicate;* applied to the duplicate proof that the compositor receives to show amount of work he has done.

Duplicate.—The extra facsimile proof accompanying an official proof when two proofs are asked for. No errors should be marked on duplicate proofs.

ed.—Every day.

Edition de Luxe.—A sumptuous edition of a book.

Electro.—Electrotype.

Electrotype.—A copper-covered duplicate of type or cut matter, made type high, generally with a wooden or a metallic base. As patent steel bases are now largely used in book work, many electrotypes are not mounted at all by the makers. The plates are fastened on the steel bases by clamps when about to be used on press.

Em.—The square of a type body. Called *em* because the body of the letter *m* in the Roman type is generally square. The cost of setting reading matter is generally reckoned on a basis of ems, there being an established price per thousand ems.

em.—Every month.

Embossed Printing.—Printing in which the letters or illustrations, in part or in whole, are in relief.

Embossing Press.—A machine for raised, or embossed, printing or stamping.

Em Dash.—A dash (—) an em long, used in indicating punctuation.

En.—Half an em.

En Dash.—A dash (–) an en long.

End Papers.—Sheets of paper in the front and back of bound books; sometimes conveying a small repeat design symbolical of the contents of the book.

eod.—Every other day.

Errata.—A list of such errors as are thought necessary to be called to the attention of the reader; sometimes placed at the beginning or the end of a book.

Even Page.—The second, fourth, sixth, or any even-numbered page of a book. Even pages are always the left-hand pages of a printed book.

Extended Type.—Type that is broad in proportion to its height.

Extra.—An edition of a newspaper containing important news, and published at an unusual time.

Face.—The impression surface of a type or a plate; also applied to the style of type, as bold face, light face, etc.

Fat.—Matter that contains many short lines and open spaces, such as poetry and conversational matter, that can be set easily and rapidly. Also set or plate matter that is to be used more than once and does not require resetting.

Feeder.—A person or a mechanical contrivance that supplies the printing press with paper, sheet by sheet.

Feeding.—Supplying the press with sheets.

Feet, Off Its.—Type that does not stand perfectly perpendicular, causing one edge of the face to print and the other edge to be too low, due to a faulty making-up of the form.

First Proof.—The proof first taken from the type; sometimes, but incorrectly, called a *foul proof.*

Fist.—The printer's term for the index mark (☞).

Flat Rate.—A fixed rate for advertising space, regardless of amount of space and number of insertions used.

Flush.—Set with no indentions.

Fly.—The apparatus that delivers the sheets from a cylinder press.

Fly Leaf.—A blank leaf at the beginning or the end of a book.

Folio.—A book, periodical, or some similar publication folded only once, and so having 4 pages to the sheet; hence, a book of the largest size. The name of a size of paper 17 in. × 22 in. The number of a page, the even folios being on the left-hand side, the odd folios on the right-hand side.

Folioing.—Page numbering manuscript or proof.

Follow Copy.—These words, when written on copy, mean that the wording and punctuation of manuscript copy must be adhered to; when written on printed sheets, that the typography of the copy must be followed exactly, or as closely as possible.

Font.—An assortment of type of a single size and style as put up by type founders. The different letters in a font vary in number, and are in about the proportions necessary for ordinary work. Thus, a *20-a font* would contain 20 a's, 8 b's, 11 c's, 12 d's, 27 e's, etc.

Foot-Note.—A note that, instead of being embodied in the text, is placed at the foot of the page with a reference mark to connect it with the passage to which it refers.

Form.—A page or pages of type, engravings, plates, etc., locked in a chase ready for printing.

Forms For July Close May 30.—Such a memorandum means that nothing can be accepted for the July number after May 30.

Foundry Chases.—Chases used for stereotyping or electrotyping.

Foundry Forms.—Forms to be electrotyped.

Foundry Proof.—The final proof before stereotyping or electrotyping.

Fountain.—The reservoir for ink attached to printing presses.

F. P.—Full position.

Frame.—The stand, or framework, on which type cases are placed.

Full Stop.—Printer's term for a period.

Furniture.—Strips of wood or metal placed around and between pages in a form to make the proper margin, or used to fill in large blank parts in any printed matter.

Galley.—A wooden, or brass, flat, oblong tray, with side and head ledges for holding type after it has been set.

Galley Proof.—First proof of work, usually printed on long sheets of some soft, cheap paper, from the type as it stands in the galley.

Gathering.—In bookbinding, arranging the folded sheets in order in a book.

Good Color.—Sheets printed neither too black nor too light are said to have *good color.*

Good Copy.—Plain, legible manuscript or reprint; also applied to fat copy.

Good Word.—When the compositor or the proof-reader is in doubt as to the meaning of some obscure or unfamiliar combination of letters in his copy, he asks, "Is this a good word?"

Gothic.—The common name in America of a plain Roman type without ceriphs or hair lines, and with all the strokes of a nearly even thickness.

Guards.—Slugs or thick leads that are type high; used to protect the edges of type in stereotyping and electrotyping.

Hair Line.—The thin line of the type face connecting or prolonging its parts. A very fine rule is spoken of as a *hair-line rule.*

Hair Spaces.—The thinnest metal type space in use.

Half Title.—A short title heading, the text of a book, or a one-line title on a full page before the regular title page; also the name of a display type.

Half-Tone.—A class of photoengraving in which the relief lines are produced by etching a plate that has received the photographic picture through a fine-ruled glass screen having from 55 to 200 lines to the inch. The closer the lines the softer the "tone," and the more difficult to print acceptably.

Hanging Indention.—Where successive lines are "set in" an em or more beyond the first line, the whole is called a *hanging indention.*

Head Band.—A decorative band at the head of a page or chapter in a printed book. Also a colored strip of specially made silk placed at the top and bottom in the back of bound books, between the case and printed sheets, to give the bound volume a neat and finished appearance.

Headline.—The caption at the head of a page or an advertisement.

Height to Paper.—The length of a type from the two "feet" to the face. A letter that is lower than another will not print, as it receives no ink and no pressure; that is, it is *low to paper.* A letter that is too long, is *high to paper*, and will punch through the sheet, or break off, depending on the height.

Hell Box.—The receptacle for broken or battered letters; the old-metal box.

High Spaces.—Spaces purposely made higher than ordinary so that they may be used in stereotyping and electrotyping.

Imposing.—Arranging and locking up a form of type pages or plates in a chase.

Imposing Stone.—Also sometimes called *imposing table.* The stone- or metal-topped table on which compositors impose and correct forms.

Imposition.—The art of laying out pages so that, when the form is locked up and printed, they will come in regular consecutive order in the printed and folded sheet, with the proper margin.

Imprint.—The name of the printer or publisher appended to jobs or title pages.

Indention.—The space placed at the commencement of a line; for example, at the beginning of a paragraph.

Index.—The mark ☞, commonly called a *fist* or a *hand* in printing offices (see *Fist*); also, the alphabetical list of subjects or items included in a book or pamphlet.

Inferior Letters or **Figures.**—Small letters or figures set below the level of the line as in the following example: H_2, SO_4, 6_1, $X_{a \times b}$.

Insertion.—Copy left out by accident, or additional copy furnished to be inserted in original copy or proof. In newspaper work, *one insertion* means to publish an advertisement once; *two insertions*, to publish it twice; and so on.

Inset.—A sheet or section consisting of one or more leaves, inserted or set in between the regular folded pages of a book. Frequently termed *insert*.

Italic.—Sloping letters, having the general characteristics of the Roman letter with which it is used. *These words are set in Italic.*

Intaglio.—Printing in which the lettering is white on a black background.

Job Font.—A font of type used for display, distinct from a book font.

Job Office.—A printing office whose work consists mainly of miscellaneous job work.

Job Press.—A press on which job work is done.

Job Printing.—A term generally applied to every class of commercial printing, except the printing of newspapers, books, and magazines.

Job Room.—The composing room of a printing office where jobs are set, distinct from the book department or the newspaper department.

Journeyman.—A printer that has served his apprenticeship and has learned his trade.

Justify.—To space out lines or pages to a given length, so that they will be neither too long nor too short.

Keep Standing.—Type kept idle pending possibility of use or reprint.

Key Form.—When a page or a form is to be printed in two or more colors, the color that determines the position and margins on the printed sheet is known as the key form.

Key Plate.—See key form.

Kill.—To "kill" type or other matter is to direct that it is not to be used.

Laying Pages.—Placing pages on the stone in the proper position for imposition.

l. c.—Lower case, referring to the small letters in the lower case, as distinguished from upper case or capital letters.

Leaded Matter.—Matter that has leads between the lines.

Leaders.—Dots or hyphens placed at intervals to guide the eye across a blank line to price figures, folios in tables of contents, etc. Pronounced *leed'-ers*.

Leads.—Strips of metal of various thicknesses, used to separate lines of type. Pronounced *lĕds*.

Lean.—Close, solid matter without break lines.

Letterpress.—Letters and words printed on paper or other materials. This term is frequently used to distinguish the printing of type from lithography, steel, or copper-plate printing. It is also used to distinguish the text or type work of a book from the illustrations.

Letter Space.—When a word is extended by placing spaces between the letters, it is said to be letter spaced.

Line of Stars.—A line of asterisks (***) used to indicate an omission in a sentence, paragraph, or article. A line of stars is also used to indicate that an item set in reading-matter style is an advertisement.

Lining Type.—Type in which all the faces on each body—Romans, Italics, Gothics, Antiques, and all other job faces—line with one another at the bottom.

Linotype.—A composing machine that casts a solid line of type.

Lithography.—The art of producing printing matter from a flat lithographic stone or a metal plate, on which a drawn design, or transfer, has been made.

Live Copy.—Manuscript to be put into type; *live matter* is matter that is to be printed—the opposite of dead matter.

Locking Up.—Tightening up a form in a chase by means of quoins.

Logotype.—Two or more letters or words cast on one body; as, fi, ff, and, of the, etc.

Long Primer.—An old type name. Sometimes now applied to 10-point, though Long Primer was not exactly 10-point.

Lower Case.—Small letters; also, the type case containing small letters and figures.

Low to Paper.—Types or engravings that are lower than the remainder of the form.

m.—Monthly.

Make.—In casting off matter, it is said to "make" so much, as a galley, a stickful, etc., meaning that it will occupy so much space.

Make-Ready.—The operation of making a form ready for printing, after it is placed on the press, by means of overlays and underlays. Also, the paper sheet on which are pasted the overlays for a form.

Make-Up.—To arrange type matter, illustrations, etc. into pages.

Mat.—Abbreviation for matrix.

Matrix.—In stereotyping, the papier-mâché impression of a form from which a plate for printing may be made. In type-founding and in typesetting or type-casting machines, the part of the mold that forms the face of a letter. Pronounced either *mā'-trĭx* or *mat'-rĭx*.

Matter.—Type that has been set. Designed as *live matter* (ready to print), *standing matter* (held waiting orders), or *dead matter* (ready for distribution).

Measure.—The width of a type page or column or the width of the job.

Misprint.—A typographical error.

Mitered Corners.—Rules beveled at the ends to form borders.

Modern Face.—That style of Roman type having sharper hair lines and longer ceriphs than the original old style, and with more precise and symmetrical outlines.

Monotype.—A typesetting machine that casts individual letters and characters.

Mortise.—A space cut out, as in the body matter of an engaving or block, to allow for the insertion of other matter. *Mortised type* is type in which some portion that does not print is cut away, so that other letters or brass rules may be inserted.

MS.—Manuscript; plural, *MSS.*

News Agent.—A person that sells newspapers at a stand or in a shop or store.

News Companies.—Corporations formed for vending newspapers and periodicals.

Nicks.—Grooves cast in the front of the lower part of the shank of a type to aid the compositor in placing it correctly in the composing stick. Nicks also distinguish one font from another.

Nonpareil.—Six-point type; generally used for the reading matter in large daily papers, and rarely used as a basis of measurement of advertising space; 12 lines of nonpareil, set solid, have the depth of 1 inch.

N. R. M.—Next to reading matter.

Octavo.—A book or pamphlet in which the sheets are so folded as to make eight leaves, usually written *8vo.* The sizes of octavo leaves are usually as follows: *Cap 8vo*, $4\frac{1}{4}$ in. $\times$ 7 in.; *demy 8vo*, $5\frac{1}{2}$ in. $\times$ 8 in.; *imperial 8vo*, $8\frac{1}{4}$ in. $\times$ $11\frac{1}{2}$ in.; *medium 8vo*, 6 in. $\times$ $9\frac{1}{2}$ in., the size usually assumed when 8vo alone is written; and *royal 8vo*, $6\frac{1}{2}$ in. $\times$ 10 in.

Octodecimo.—A size of book in which each sheet of the paper used makes 18 leaves or 36 pages; usually written *18mo*, and called *eighteenmo.*

Odd Page, or **Folio.**—The first, third, and all uneven-numbered pages. They are the right-hand pages in a book.

Offset.—It commonly occurs that, as the result of insufficient drying or from other causes, the impression of one sheet appears on the back of another; such work is said to be *offset*.

Old Style.—An early form of Roman-faced letter having as its distinguishing feature a short and angular ceriph and more white above and below the short lower-case letters than in the modern faces.

Open Matter.—Matter widely leaded or spaced, or containing numerous break lines.

Open Spacing.—Wide spacing between the words of a line or different lines.

Out.—An omission marked in copy or proof by the reader.

Out of Register.—When the various colors of a plate or type form do not properly connect, or the color lines of type do not strike in the correct position, they are said to be *out of register;* the expression is also used when pages on the front and back of a leaf in books or periodicals do not exactly back each other.

Out of Sorts.—When all of one or more letters in a case has been set, the compositor is said to have run *out of sorts*.

Overlay.—A piece of paper placed on the tympan of a press to make the impression heavier at the corresponding part of the form, or to compensate for a depression in the form.

Overrunning.—Carrying words backwards or forwards in correcting type.

p.—Page; *pp*, pages.

Packing.—Rubber, paper, millboard, or some other substance used on the cylinder or platen bed of printing presses, between the metal and the sheet to be printed.

Page Cord.—Twine used in tying up pages of type before and after they are printed.

Parallel Rules.—Brass rules of various sizes with two lines running parallel (═══).

Patent Insides or **Outsides.**—Many publications in small towns buy their paper from auxiliary printing houses already printed on one side, and containing general and

miscellaneous matter. If the newspaper is printed on the first and last pages, it is called a *patent outside;* if it is printed on the second and third or inside pages, it is known as a *patent inside.* These "patent" sheets are printed in large quantities and furnished to a number of papers in different cities and towns at a fraction of what it would cost the small publisher to produce them. Advertisements are accepted for the patent sides by the houses furnishing these sheets.

Pearl.—An old type name; sometimes now applied to 5-point.

Perfecting.—Printing the second form of a sheet.

Perfecting Press.—A newspaper or a book press that prints on both sides of the sheet, from separate cylinders, with one revolution of the press, and sometimes delivering the sheets folded. A *web perfecting press* prints from a continuous web, or roll of paper; this is the kind of printing machine on which all large newspapers are now printed.

Perforating.—Cutting lines of small holes in paper, so that it can be easily torn along the line.

Pi.—Type that has been dropped, upset, or otherwise disarranged so that it cannot readily be used until it has been sorted.

Pica.—Twelve-point type. Six lines of pica, set solid, make an inch. Pronounced *pī'-ca*, the *i* being sounded as in *pie.*

Pick.—When the ink tears minute pieces of paper from the printed surface of a sheet, it is said to *pick.* Coated papers pick more easily than other kinds.

Picking Sorts.—Drawing type from one form to use in another.

Pick-Up.—Standing matter that comes into use again and is counted as new matter.

Planer.—A smooth, wooden block used for leveling a form of type or for taking proofs by laying it on the surface and tapping it with a mallet. The face of the planer used in taking proofs is usually covered with felt or some similar material.

Platen.—That part of the job-printing press which presses the paper on the form so as to obtain an impression.

Plates.—Electrotypes, stereotypes, or process engravings.

Point System.—The system at present used by all American type founders for measuring and designating type sizes, 72 points being reckoned to the inch.

Poster.—An advertising sheet of considerable size, usually printed, and often illustrated and bearing large letters, so that when posted on a wall, etc. it may be easily read.

Poster Type.—Large, heavy-faced type suitable for posters; in the larger sizes, made of wood.

Pressman.—The person in charge of a printing press.

Press Proof.—After the pressman has made the form ready according to the requirements of the job, a proof is taken by printing an impression on a sheet of the stock that the job is to be worked on. This proof is known as the *press proof* and is submitted for the final inspection and approval of the author, publisher, proof-reader, or whoever has authority to say that the job is ready to print. On a press proof, folio and figure numbers, cuts, colors, captions, dates, etc., are verified; the register is inspected; illustrations examined to see that the lights and shadows have been properly brought out, and a general examination is given to see that the color is uniform.

Press Revise.—A sheet from a form on press, to see if all corrections have been made.

Pressroom.—The room in which the printing presses are located and where presswork is done.

Presswork.—The work that is executed on a press or printing machine.

Printing Press.—The machine on which printing is done.

Process Printing.—Printing from plates made by the aid of photography.

Proof.—A printed trial sheet showing a form of type or plates in print, either with or without marked corrections. Generally "pulled" to detect errors, or to satisfy the customer that the setting is all right.

Proof Dummy.—A dummy made with duplicate proof.

Proof-Paper.—The paper used for taking proofs.

Proof Press.—A special press used exclusively for pulling proofs.

Proof-Reader.—A person that reads and marks errors in proofs. Sometimes called a *corrector of the press.*

Proof Room.—The room or compartment in which proofs are read and revised.

Proof Sheet.—The print taken from the type after the compositor has finished his work, which is intended to be read and corrected.

Pull a Proof.—To take a proof, by any process, is called *pulling a proof*, from the original way of taking it on a hand-press.

Put Up.—To capitalize a word; *put down* is to begin with lower case.

Quadrat.—A low type used to fill out blank spaces at the end of short lines of type and to fill various places where white space is desired on the printed job. The word is generally abbreviated to *quad.*

Quarto.—Having 4 leaves or 8 pages to a sheet. Abbreviated to *4to.*

Query.—A mark made on a proof by the proof-reader or author to call attention to a possible error or a suggested improvement; generally expressed by an interrogation mark (?).

Quire.—Twenty-four sheets of paper. However, most papers now contain 25 sheets to the quire.

Quoins.—Small steel or wooden wedges for tightening and locking up a form. Pronounced *koinz.*

Quotation Marks.—Marks (" ") placed at the beginning and ending of a quotation, and also used to indicate conversation.

Quoted Matter.—Extracts and other matter placed between quotation marks.

Rack.—Receptacle for chases, cases, or galleys.

Ratchet.—An instrument for turning the screws of electrotype blocks.

Rate Card.—A card, or folder, giving advertising rates.

Reader.—A person that critically examines literary matter offered for publication. Also, one who reads for the correction of typographical errors; a proof-reader. Also, a reading-notice advertisement.

Ream.—Formerly twenty quires of paper. For convenience, most paper is now put up in reams of 500 sheets.

References.—Letters or characters used to direct the reader's attention to notes at the foot of a page.

Register.—The exact correspondence of the type on one side of a page, or leaf, with that on the other side. Also, the correct relation of the colors in color printing, so that no color overlaps or is out of its proper position.

Register Sheet.—The sheet used to test the register.

Reprint.—A new edition of any printed work. Also, printed copy, in distinction from manuscript or typewritten matter.

Retouching.—A name applied to the process of correcting or improving photographic negatives or prints for halftone work, in order that the finished cut will print to the best possible advantage.

Revise.—A new proof taken after the first proof has been corrected in the type. Pronounced *rē-vīz′*.

Revision.—The comparing of one proof with a preceding proof to see that the corrections have been properly made. Also, the examination or reexamination of a work, with correction or change.

Roman.—The form of type face commonly used for books and newspapers in English-speaking countries and by the Latin races. It is of numerous varieties, as in the so-called job faces, but by printers the term Roman is chiefly used to distinguish these forms from Italic, Script, and Text, or Black Letter.

Román Numerals.—The letters I, V, X, L, C, D, M, which in various combinations such as I, IV, XII, etc. serve to indicate number, as on a clock face. The first part of a book, comprising the preface, table of contents, etc., is usually paged with Roman numerals.

Roller.—A wooden cylinder or iron rod covered with a soft composition, for inking the type.

Rough Proof.—A proof taken quickly, without care.

Routing.—The gouging, or drilling out, of the blank portion of a plate, to prevent it from blurring the work in printing.

Rule Borders.—A frame, usually of brass rule, fitted around an advertisement or a page of type.

Rule Work.—Composition in which rules are largely used, such as panel and tabular work.

Run In.—To reset displayed type matter in the same type as the body matter; also, to indicate that no paragraph is desired.

Running Title.—The title of the book placed at the top of each page; also called *running head.*

Run on Sorts.—In composing, an unusual demand for any particular letter or character.

Run Over.—To carry words from the end of one line to the beginning of the next, and so on to the end of the paragraph, or until by closer spacing the matter is taken in.

Saddle Stitched.—A cheap method of binding small books by stapling them through the center of the back.

s. c.—Single column; also means *small caps.*

Scale.—The minimum schedule of wages adopted by local typographical unions.

Script Type.—A type face made in imitation of writing. Very little used in modern type setting, but still popular for copper-plate and steel-plate engraving.

Semimonthly.—A publication issued twice a month.

Semiweekly.—A newspaper or other publication issued twice a week.

Set Off.—See Offset.

Sheetwise.—When a form is imposed so that one half of the pages is printed on one side of the paper and the other half on the back, it is said to be printed *sheetwise.*

Shell.—In electrotyping, the thin film of copper that forms the face of an electrotype and is afterwards backed up with electrotype metal to the required thickness.

Shooting Stick.—An iron wedge-shaped implement used with the mallet in drawing wooden quoins together in locking up. Rarely used in modern printing offices.

Short Page.—A page having a line or more less than its fellows.

Short Takes.—In order to expedite the delivery of work in the composing rooms, copy is divided into small sections, or *takes*, and each section given to a compositor. This is done to save time.

Shoulder.—The top of the body of a type between the face and the edge.

Side Heads.—Words in heavier type than the body matter, at the side or indented into a paragraph.

Side Stitched.—A book is said to be *side stitched* when it is sewed or wire-stitched through the side instead of through the back, as in saddle-stitched work.

Signature.—Each section of a book as represented by separate sheets is called a *signature*. A book may consist of one or of several signatures; for example, a 16-page booklet printed on a single sheet has 1 signature, while a 160-page book printed in 5 forms of 32 pages each has 5 signatures. In advertisements, the firm name at the bottom is spoken of as the signature.

Signature Mark.—A small letter or figure placed on the first page of a signature. These are sometimes used to prevent a wrong arrangement of forms in binding, but usually the folio numbers are sufficient for this purpose. Where signature marks are necessary, they should be placed in the trim margin, so they will be cut off in trimming.

Slip Sheeting.—When printing on hard-surfaced, highly finished paper, which will not absorb ink readily, a sheet of blank paper is inserted between each printed sheet as it comes off the press, to prevent offsetting. This is called *slip sheeting*. Slip sheeting adds to the cost of presswork.

Slug.—A thick lead; the name is usually applied to all leads thicker than 3 points. A slug with a word or figure on top is sometimes used to denote the ownership of type matter on galleys.

Slur.—A blurred impression in a printed sheet.

Small Capitals.—Letters having the same form as capitals on the same size type body, but a smaller face. Abbreviated to *sm. caps*, or *s. c.*

Solid Matter.—Type composed without leads; also, matter containing no break lines.

Sorts.—The letters in the several boxes of a type case are separately called sorts by printers and founders. Copy is said to be *hard on sorts* or to *run on sorts* when it requires an unusual number of certain characters.

Space Rules.—Fine lines cast type high and of even ems in length, for tables and algebraic work.

Spaces.—Short blank types used to separate one word from another. To enable the compositor to space evenly and justify properly, these spaces are cast in various thicknesses. Spaces are lower than the type and make no impression on the paper.

Square.—The square is used by a few newspapers as the basis of advertising space measurement. In different cities the term varies in its significance, being understood to mean eight, nine, or ten agate lines, single column. It is gradually being abandoned in favor of the agate-line basis of measurement.

Stand.—The frame in which and on which type and rule cases are placed.

Standing Card.—An advertisement or card that stands a long time without change of copy.

Standing Matter.—Set-up type to be printed from, or that has been printed from and is waiting to be printed from again.

Stereotype Chases.—Special chases made for use in stereotyping.

Stereotype Flong.—The prepared paper that forms the matrix, or mold, for stereotyping.

Stereotype Printing.—Printing from stereotyped plates.

Stereotypes.—Printing plates made by pouring molten type metal into a mold, in which the matrix is first placed.

They are less expensive than electrotypes, but will not wear so long nor do such fine work.

Stet.—Signifies, when written opposite an erroneous correction, that no attention is to be paid to such correction; sometimes abbreviated to *st.* Another way of signifying stet is to place a number of dots close together under the words crossed out.

Stick.—Same as composing stick.

Stickful.—The quantity of type contained in a composing stick, or about 2 inches.

Stipple.—A stipple cut is made from a drawing in which dots instead of lines are used.

Stock Room.—The department allotted to the storing of paper or printed stock.

Stone.—A table with either an iron or a stone top, on which type is imposed.

Stop-Cylinder.—That style of cylinder printing machine in which the drum or cylinder stops after the impression is taken and does not resume rotation until it is necessary to take another impression.

Style.—The particular method, in matters of spelling, capitalizing, punctuation, and the like, in which one printing office differs from others. This is called the *style of the office;* it is sometimes formulated in a *style card*, or *book*, for the guidance of the compositors.

Sub.—The person that takes a newspaper compositor's place during temporary absence.

Subheads.—Words or expressions placed above or at the beginning of chapters, sections, or paragraphs, to indicate the subject matter that follows.

Superior Letters and Figures.—Characters set above the level of the line of type; as M^3, Z^{x+y}.

Synonyms.—Words having the same meaning in the main, but with a shade of difference in some of their uses. A general acquaintance with synonymous words is of great service to the ad-writer. Lists of synonyms are found in most good dictionaries.

Tail-Piece.—An ornament used at the end of a chapter.

Take.—A portion of copy given to the compositor.

t. a. w.—Twice a week.

t. c.—Top of column.

t. c. n. r. m.—Top of column next to reading matter.

Text.—The body of a book as distinguished from the notes, index, illustrations, etc. Also, the name of a style of type.

t. f.—Till forbidden; that is, continue until ordered to discontinue. *daily t. f.* means run daily until ordered to stop.

Thick Spaces.—Spaces cast three to an em of any particular body. A thick space is the average space used between words.

Thin Spaces.—Spaces cast four and five to the em of any particular body.

Thirty.—This word, written in figures at the end of telegraphic despatches received by newspapers, means that they are finished.

Tooling.—Tooling consists in using a tool employed by wood engravers in bringing out high lights and sharpening straight lines on half-tones.

Transpose.—To change the order of words, lines, or spaces in a form. In proofs this is indicated by writting *tr.* in the margin, and drawing a line around and from the part to be transposed to the place where it is to be inserted.

Tympan.—A thickness or more, usually several thicknesses, of paper on the impression surface (as the platen or impression cylinder) of a printing press, usually serving as a basis for overlaying and cutting out to improve the quality of the presswork.

2taw, 3taw, etc.—Two times a week, three times a week, etc.

Type Gauge.—A graduated rule for measuring type.

Type High.—Anything the height of type.

Typo.—A short term for compositor.

Typothetæ.—An association of master printers.

Underlay.—In the process of make-ready, a piece of paper or thin card placed under type or cuts to even up the impression.

Ungathered.—Books delivered to binders in sheets; that is, not gathered into books.

Unlead.—To remove the leads from composed type matter.

Upper Case.—The case containing the capital and small-capital letters, fractions, etc.

w.—Weekly.

Wash Drawing.—A brush-work drawing generally made with India ink, sepia, or neutral tint mixed with water. A little water color is sometimes used. Wash drawings are reproduced by the half-tone process.

Washing Up.—Cleaning rollers, ink slabs, type, etc.

White Page.—A blank page.

White Space.—The unprinted part of the page.

Work and Turn.—A job is said to be run *work and turn* when the same form is printed on both sides of a sheet that is transposed in such a manner as to duplicate the work, the sheet being cut in half when perfected.

Wrong Font.—A type that belongs to some other font than that in which it is found. Abbreviated to *w. f.*

ADVERTISEMENT ILLUSTRATION

FUNCTIONS OF ILLUSTRATIONS

1. Illustrations in advertisements have three important functions to perform; namely, (1) to attract attention; (2) to illustrate the article; and (3) to convey a selling argument by bringing out some particular point of merit. An illustration is effective in just the degree that it performs one or all of these functions.

ATTRACTING ATTENTION

2. Almost any illustration of adequate size will attract some attention; but to have advertising value, it should attract favorable attention.

Department stores and stores of a similar nature frequently use, as "eye-catchers," illustrations that do not relate particularly to any item of the advertisement but connect in some way with the introductory remarks or announce to the roving eye of the reader the general character or the seasonableness of the advertisement. At the Christmas season, for instance, an illustration of Santa Claus may be used; at Thanksgiving time, a Thanksgiving-dinner scene; and so on. In the advertisement shown in Fig. 1, there is an illustration near the heading "Making a Home" that will attract the attention of newly married couples and those about to be married. Every illustration that draws attention in this manner serves its purpose well.

Other classes of advertisers use illustrations principally to attract attention. In the advertisement shown in Fig. 2, the

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Making a Home

Is extremely easy—within the reach of every couple—it is only a matter of taking advantage of the opportunity this store offers.

No matter how small your income—no matter how much or how little cash you may have to spare,

Our Liberal Credit System is at Your Service

We will furnish that home for you NOW—and you can pay us a little each week or each month as you earn the money, and if sickness or loss of employment should occur, we will extend the time to suit your own convenience. Note the remarkably low prices and easy terms we offer herewith.

Out-of-Town Folks

No matter where you live, you can have all the credit you want.

Send for Free Catalog

White Enameled Refrigerator

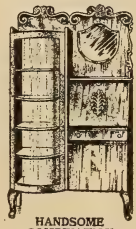
Made of hardwood—interior enameled in pure white. It is sanitary, odorless and a great ice saver. Our price $8.95

$1.00 Cash—50c a Week

THE NIXON Drop Head Sewing Machine

For which we are exclusive agents in Kansas City, will do as perfect work as any $50 or $40 machine on the market. Each machine comes to you with full set of attachments—and is guaranteed for five years. Our price to-day only..... $18.65

$2 Cash—$2 a Month

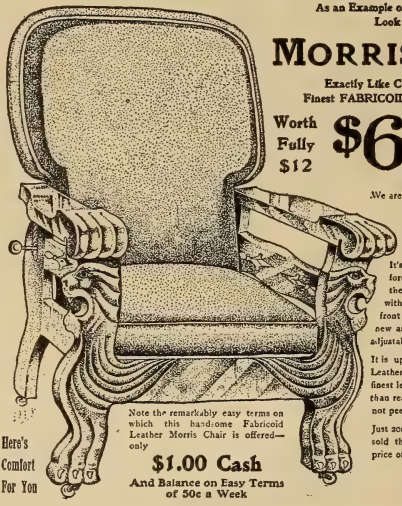


HANDSOME COMBINATION BOOKCASE

A pattern that is meeting with great favor—built of quarter sawed golden oak, with beveled glass door, pattern mirror and well arranged desk. It is richly hand carved and has French legs worth $18.00. Our special price $14.85

$1.50 Cash—50c a Week

Wagon Umbrellas, 45c



Here's Comfort For You

Note the remarkably easy terms on which this handsome Fabricoid Leather Morris Chair is offered—only

$1.00 Cash

And Balance on Easy Terms of 50c a Week

Handsome Iron Bed

Like Cut, $8.45

$1 Cash, $1 a Month

As pretty a Bed as you can find in a whole day's search. Strongly made—has heavy posts with solid brass flat door knobs and is richly enameled in cream and gold. Well worth $12.50. Special this week at

$8.45

As an Example of the Values We Offer Look at This

MORRIS CHAIR

Exactly Like Cut—Upholstered in Finest FABRICOID LEATHER—Special

Worth Fully $12 **$6.95** $1 Cash 50c a Week

We are absolutely sincere when we tell you that in all our business experience we have never seen anything to equal this Morris Chair at this price.

It's a handsome chair—broad, comfortable and well made throughout—the frame is of selected golden oak with broad arms and nicely carved front and claw feet. The back is in a new and extremely rich design and is adjustable to five different positions.

It is upholstered in genuine Fabricoid Leather, which is an exact imitation of finest leather and will wear even better than real leather usually does, as it will not peel, crack nor wear rough.

Just 200 of these beautiful Chairs will be sold this week at this remarkable low price of

$6.95

Genuine Wetmore Sanitary

Elastic Felt Mattress

$1 Cash Balance 50c a Week

Try it for 30 days at our expense

Your money promptly refunded if not entirely satisfactory. It's the finest Elastic Felt Mattress produced—sanitary, vermin-proof and noiseless. Will never mat or get lumpy—and never needs making over. Guaranteed equal to any $15 Elastic Felt Mattress on the market. Our price—on above easy terms—only

$9.95

3 Rooms Furnished Complete for $89.00

$8 CASH, $1.25 A WEEK

MAYSTERN & CO.

The Big Store | S. W. Cor. 11th and Main | Cash or Credit

FIG. 1

The "Making-a-Home" illustration draws attention to the advertisement as a whole

stork is used to draw attention to the text relating to Nestlé's food. Although the stork does not illustrate either the food or any of the selling points, the association of the stork with babies makes the illustration one of strong attractive value, and it is well worth the space it occupies.

Fig. 2

Example of a good "eye-catcher" illustration. The stork is always associated with babies

While it is sometimes permissible to use an illustration primarily for the purpose of attracting attention, there should be some relation between it and the text and, if possible, it is better to make the illustration help the copy in telling the story of the advertisement. There are entirely too many advertisements in which the illustration attracts attention because of cuteness or pictorial value but does not bring about any association of ideas that helps the sale of the article. Sometimes such an illustration will so divert the thought that the reader will not recall the article advertised.

Hammer the Hammer

without the slightest fear of discharge, if it's an "Iver Johnson." You take no risk even if it is loaded with ball cartridges. *Try it at your peril with any other revolver* irrespective of its price.

The only revolvers which cannot possibly be discharged by accident are the

IVER JOHNSON

REVOLVERS

Throw one loaded against a stone wall—on the floor, snap the hammer with your thumb—it cannot "go off" BECAUSE the hammer never touches the firing pin under any circumstances. This is the *exclusive* patent of the "Iver Johnson."

Press the trigger and it raises a lever between firing pin and hammer which the hammer strikes, and it *never* fails to fire when you intend it should.

No Argument is Required as to the Need of a Revolver

in the house, at the office, when traveling. Your only fear is of accidental discharge, which is now entirely overcome to the satisfaction of every reasoning person.

Iver Johnson Revolvers are for sale by dealers the world over, but if for any reason your dealer *refuses* to supply you, we will send direct. There is no real substitute; don't accept a make-believe.

PLEASE SEND FOR ILLUSTRATED CATALOGUE, IT TELLS THE WHOLE STORY OF SIZES, STYLES, CALIBRES AND PRICES.

Iver Johnson's Arms & Cycle Works
FITCHBURG, MASS.

Iver Johnson Safety Automatic Hammer
$5.00
Extra Length Bbls. 50c. per inch

Iver Johnson Safety Automatic Hammerless
$6.00
Pearl Stocks $1.25 extra

FIG. 3

The unique illustration, the well-chosen headline, the curved border, and the convincing text, make this advertisement very strong

FIG. 4

The large and unusual illustration commands attention

FIG. 5

A hand is always useful for attracting attention to an article held in it, because that is the natural method of showing an article

METHODS OF ATTRACTING ATTENTION

3. An illustration may attract attention by its *uniqueness*, its *unusual shape*, its *strong contrast*, its *coloring*, or its *pictorial value*.

FIG. 6

The advertisement shown here is in the shape of a tag

4. Unique Illustrations. — In Fig. 3 the sight of a man "hammering the hammer" of a revolver — ordinarily, a dangerous thing to do— is unique, and it arrests attention immediately. While the illustration is almost sensational, it still brings out the strong selling point of the revolver, namely, that it cannot be fired except by pulling the trigger. Figs. 4 and 5 show additional examples of unique illustrations.

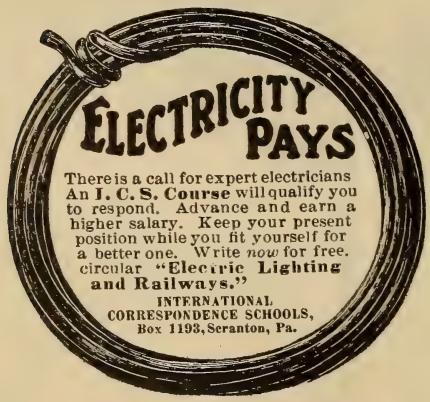


FIG. 7

A modification of the circle form of display that is appropriate and effective

5. Illustrations of Unusual Shape.— As most advertisements are rectangular in shape, a design that is round or in the form of some article, or that has an unusual outline will attract the eye. Figs. 6, 7, and 8 show how it is possible by this plan to get a striking effect in even a very small advertisement. In Figs. 6 and 8, the advertisements are designed so as to show the shapes of the articles offered for sale. Such advertisements are much more attractive than mere text advertisements could be. In giving attention to the various exhibits of this Section it should be borne in

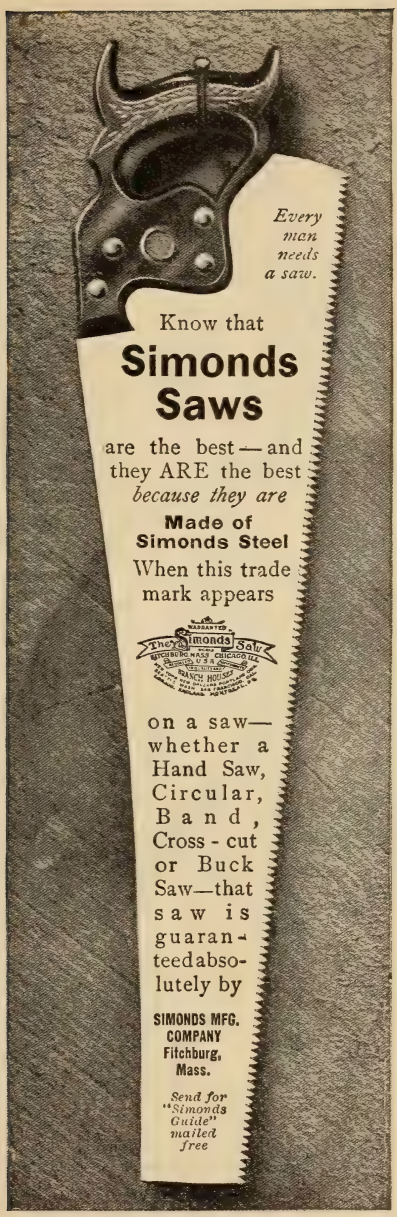


FIG. 8

The unusual shape of the central part of the advertisement and the good background make it very attractive

mind that nearly all the examples have been reduced from the original sizes.

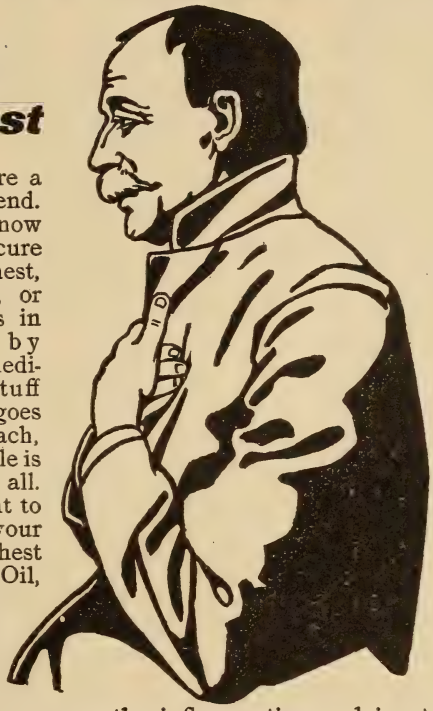
6. Illustrations Showing Strong Contrast.—An illustration may, like good display type, command attention by the force of its contrast. The black and white illustration shown in Fig. 9 stands out so boldly that the reader can hardly pass it unnoticed.

7. Use of Colors.—At present, illustrations printed in two or more colors are used mostly in booklets, catalogs, etc. Special numbers and special sections of newspapers are sometimes run in two colors, and magazines are beginning to use two colors to some extent on their inside advertising pages; but this color feature has not been extended to illustrations except by special arrangement, the extra color—red—being used ordinarily only for display lines. However, very fine colored illustrations are printed on the back covers of some magazines. These illustrations are printed at the time that the front covers are printed. Other colored advertisements, by special arrangement, are printed on insets. The back-cover advertisements in colors, on account of the position they occupy, the cost of preparing the several plates required, and the additional presswork, command a much higher price than inside pages in one color—usually three or four times as much. As insets are printed independently of the rest of the magazine, the advertiser can use his own discretion in printing two, three, or four colors.

Some very fine two-page and four-page colored insets have appeared in recent years. Several years ago, a large concern dealing in ready-mixed varnish used a four-page inset in colors in three magazines of large circulation, the colors in the advertisement portraying the different shades in which the varnish could be purchased. For a subject of this kind, or for an advertisement showing carpets, wall papers, fine pottery, or some such article, an illustration in colors has a great advantage over an all-black illustration. While a back page in colors or a colored inset costs a great deal more

Omega Oil

Cold in the Chest



Now, see here a minute, my friend. You ought to know that you can't cure a cold in the chest, or sore throat, or shooting pains in the lungs, by swallowing medicines. The stuff you swallow goes into your stomach, and your trouble is not there at all. What you want to do is to rub your throat and chest with Omega Oil, and do it quick, too. Nature made this oil for exactly this purpose. It subdues and overcomes the inflammation and is at least a hundred times better than a sticky, itching, nasty porous plaster. Don't lose time fooling with such things, but start using Omega Oil as quickly as you can.

Tell your druggist you want Omega Oil and nothing else. If he refuses to supply you, the Omega Chemical Co., 257 Broadway, New York, will mail you a bottle prepaid for 50c. in cash, money order or stamps. 744

Fig. 9

A mass-shaded drawing that attracts attention by its strong contrast

than an ordinary page advertisement,* the advertiser gets attention that he could not command in any other way.

8. **Pictorial Value of Illustrations.**—The beauty of an illustration or the faithfulness with which it reproduces the article offered for sale may be such as to make it very attractive. Observe the illustrations shown in the advertisements reproduced in Figs. 10 and 11. While the one shown in Fig. 10 is very simple, it is strong by reason of its faithful portrayal of the subject and the manner in which it is made to serve as a border for the text. In Fig. 11 is shown an example of the highest grade of real-estate illustration. The strength of the text of this advertisement is increased greatly by the artistic representation of "Park Hill" residences.

Peculiar poses of human figures, unusual arrangements of objects, or exaggerated perspective (see Fig. 12) may produce striking effects. In striving for these effects, great care should be taken that the illustration does not become grotesque or repulsive. It is not enough that the illustration command attention; it must attract the right class of people, and the attention must be favorable to the advertiser's purpose. A repulsive illustration may prevent the reader from perusing the text. Thus, the advertisement of manufactured shortening that attempted to emphasize the cleanliness of this product, as compared with lard, by means of a filthy hog surrounded by scavenging flies, was certainly ill-advised. The reader has a right to expect that an illustration is always in harmony with the accompanying text. If the illustration is pleasing, he expects that the text will be the same, and vice versa. Fig. 13 shows an advertisement in which the illustration does not create a pleasing impression.

To command favorable attention, the illustration should be clean and bright. If human figures are introduced, they

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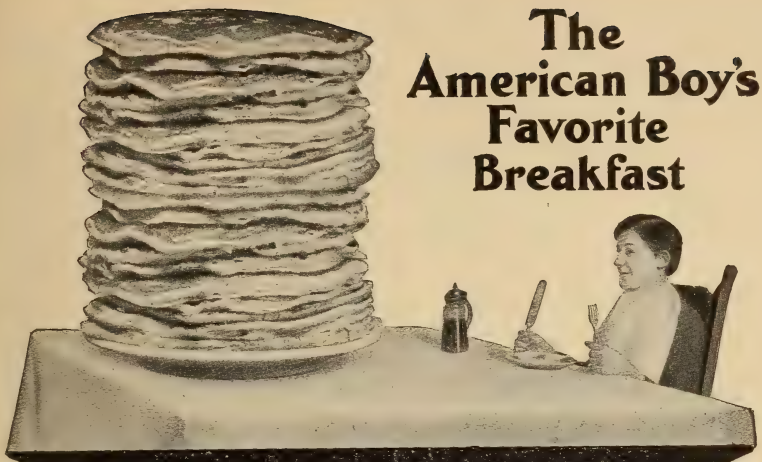
* The cost in McClure's, for instance, at the time of the publication of this Section, is $1,656 for the back cover page in colors and $1,242 for a 2-page inset, the advertiser to furnish the inset already printed; while if as many as three pages are used in a year, the rate of $414 a page may be obtained for an inside page in black.

FIG. 10

The pictorial value is strong in this advertisement. The corn border takes up a great deal of space, but it is worth the room it occupies

FIG. 11

An unusually high-grade example of an illustrated real-estate advertisement. Reduced from three columns wide



The American Boy's Favorite Breakfast

Boys, ask your mother to get Karo Corn Syrup for your griddle cakes. Tell her that it beats honey or maple syrup and it doesn't cost as much. She can't make the cakes too big or too many when you get Karo Corn Syrup.

Karo Corn Syrup is a pure, clear golden syrup made from the golden grain of the corn. Karo has a new delicious flavor that strikes the boys just right—they can't get enough of it. And you can eat all the Karo Corn Syrup you want and it won't hurt you—it will do you good.

Karo CORN SYRUP

is good for lots of things besides griddle cakes. It's fine spread on bread, it makes dandy candy and if your mother will try it in place of molasses in baking it will be good-bye to the molasses jug. Here are some kinds of candy good to make with Karo Corn Syrup—you can make any of them yourself.

KARO CANDY RECEIPTS.

Karo Caramels.

Melt one tablespoon of butter in a granite saucepan and add one-third of a cup of granulated sugar, two-thirds of a cup of Karo Corn Syrup, two squares of chocolate cut into bits, and three tablespoons of cream. Boil until it will harden in cold water, remove from the fire and add a little salt and a few drops of vanilla. Beat until partly cooled, pour into a small tin and mark into squares as it hardens.

Karo Fudge.

Put two cups of granulated sugar, one-third a cup of Karo Corn Syrup, half a cup of milk, one square or ounce of chocolate, and two tablespoons of butter over the fire. Stir until the chocolate is melted, then cook, stirring occasionally until the mixture, when tested, forms a soft ball in cold water; it will take five minutes cooking after boiling begins; add a teaspoon of vanilla extract and beat until the mixture begins to granulate, then turn into a buttered pan. When nearly cold cut in cubes.

Karo Candy.

Put one cup of Karo Corn Syrup, half a cup of granulated sugar, half a cup of milk and one square or ounce of chocolate over the fire, and stir until the chocolate is melted and the boiling point is reached; let boil three or four minutes, then add two tablespoons of butter and cook until a soft ball may be formed, when the mixture is tried in cold water; add one teaspoon of vanilla and turn into a buttered dish. When nearly cold pull over a hook and cut the strips into inch lengths.

Karo Caramels.

Boil one cup of sugar, one cup of Karo Corn Syrup, one-fourth a cup of vinegar, and one-fourth a cup water six minutes, then add two tablespoons of butter and cook to the soft ball stage or until a soft ball may be formed when the mixture is tested in cold water. Add a teaspoon of vanilla, cocoanut or half a cup of candied fruit, pour into a buttered bowl to cool and turn into a buttered dish. When cold, cut in cubes and wrap each in confectioners' paper.

Karo Taffy.

Pour a small tin of Karo Corn Syrup into a kettle holding four times the amount of syrup used and boil over a slow fire for half an hour, stirring all the time to prevent boiling over and burning. When a little dropped in cold water becomes hard and snappy, add one-fourth of a teaspoonful of carbonate of soda, stir quickly and thoroughly, then pour on greased platters. When cool enough to handle without burning the hands, pull. A little butter rubbed on the hands will keep it from sticking. The more it is pulled the whiter it becomes. Flavor to suit.

FREE If you'll send us your mother's name and address we'll send her *free* a book of new and original receipts which show some of the many uses of Karo in the kitchen. Karo Corn Syrup is sold at all of the grocery stores in airtight friction-top tins which preserve its purity and goodness. There are three sizes, 10c, 25c and 50c. This picture shows the design on every can—it's printed in blue. If your friend the grocer does not have Karo send us his name and address and we will tell you where you can get it.

CORN PRODUCTS COMPANY, New York or Chicago.

FIG. 12

Example of the use of the false perspective in an advertisement. The photograph of the pancakes was pasted on the smaller-scale photograph of the boy and the table, and the whole reproduced in half-tone

FIG. 13

This advertisement is clever, but it approaches the proposition from a negative standpoint and leaves in the reader's mind an unpleasant association of ideas— death with Jap-a-Lac

Fig. 14

In this advertisement the high quality and delicacy of the wafers is suggested by association with the violets

should be represented as looking healthy and happy. Thus, an advertisement of a health resort should not depict newly arrived invalids on crutches or in wheel chairs, but should show rejuvenated men and women glowing with health as a result of the beneficent agencies described in the text. A seeming exception to this principle is found in some patent-medicine advertisements that are illustrated with gruesome hospital scenes, or the painful lives or sudden deaths of sufferers from the maladies the medicines are advertised to cure. These advertisements are designed to scare the weak-willed into buying the medicines, and they no doubt draw business from morbid persons. The better class of modern medicinal advertising, however, is conducted along different lines. Cuts of persons restored to health are shown, and the text has an inspiring tone that tends to cheer the suffering reader and give him confidence in the medicine.

Such advertisements as the one shown in Fig. 14, by their beauty and daintiness, create an impression of high quality for the goods.

SELECTING OF ILLUSTRATIONS THAT ATTRACT ATTENTION

9. In selecting an illustration for the purpose of attracting attention, it is advisable, when possible, to choose one that will also illustrate the article offered for sale or some selling point. When space costs from 50 cents to $5 a line, it is desirable that the illustration should add a selling force to the advertisement proportionate to the space it occupies. In Fig. 15, for example, the picture of the athlete not only attracts attention but gives the impression that Shredded Wheat is the best of food for building up a strong body. How much more effective this illustration is than a picture of a lion would be. The lion, of course, would typify strength, but the connection with Shredded Wheat could not be shown. Observe also Fig. 16. While the illustration in this advertisement does not bring out any particular selling point of any of the articles, it is very suggestive and is in harmony with the advertisement as a whole.

Fig. 15

The illustration in this advertisement attracts attention by its strong contrasts of light and shade, its pose, and its position. Observe how the action in this picture directs the reader's attention to the upper part of the advertisement

Some years ago, in several monthly magazines, a national employment bureau ran a full-page advertisement that was illustrated with pictures of several of the United States battleships and cruisers and was headed "Uncle Sam Wants Men." Although the illustrations were very attractive and commanded attention, the advertisement did not prove profitable, because it attracted the particular attention, not

FIG. 16

A very appropriately illustrated and displayed advertisement. The omission of the border on the side next to the cut shows good judgment. A heavy border running entirely around this delicate illustration would lessen its attractiveness

of persons seeking employment in business, but of those interested in the naval service and naval matters generally.

10. The notion that a pretty illustration can be adapted to any advertisement is an impracticable one, and frequently proves to be expensive. It probably had its origin in an exception to the general rule, namely, that an illustration of a pretty woman or a bright-looking child is well adapted to

a great variety of advertisments and may be used to draw attention when nothing more closely associated with the article can be found. An illustration that has a direct connection with the article should be used whenever possible. If blankets are offered for sale, illustrate blankets. If a rheumatism cure is being advertised, nothing will be gained by using an illustration that will draw the attention of everybody. Persons free from rheumatism will not be interested anyhow, and will not buy. It is better to use an illustration that relates exclusively to the ailment or to the remedy and that will appeal particularly to rheumatic sufferers—the figure, for instance, of a man with a rheumatic back or knee. Force is lost by trying to interest all; whereas, the illustration that appeals to a class, gains force by concentration. So far as general publicity is concerned—the creating of future patronage among persons not at the time suffering with rheumatism, but who may be some day—it is certain that the specific illustration will do as much as the general one.

ILLUSTRATING THE ARTICLE ITSELF

11. Sometimes, the best illustration to use in an advertisement is a plain reproduction of the article itself. This fact holds true for most retail advertising. Most of the goods sold at retail are either staples or of such a character that the desire for them is already created, and it remains for the advertiser merely to inform the reader of the style, appearance, texture, price, etc. In doing this, a picture of the article itself, if it is susceptible of such treatment, will convey concrete and specific information that might be lost in written description. It is very important that illustrations of this class shall not only do full justice to the article depicted but that they shall also bring out and make instantly apparent the chief selling points claimed for the commodity, so far as a picture can. This is where the illustration should truly illustrate. In an advertisement of stylish shoes, it would not be wise to use a cut showing an out-of-date

pattern. If a piece of furniture is mahogany, it should not be pictured as weathered oak.

12. The illustration in the advertisement shown in Fig. 17 tells the reader practically nothing about the stove that is advertised. If, instead of this giant hand holding aloft a diminutive toy stove, the space were devoted to a well-executed picture of the stove alone, the illustration would

Fig. 17

undoubtedly attract the attention of possible purchasers and convey to the reader a definite selling message.

It is not in retail advertising alone that illustrations of the article itself are found to be useful. Many general and mail-order advertisements are also illustrated in this manner.

13. There is nothing unique about the advertisement shown in Fig. 18, nor does human interest enter into it, yet it is one that will make sales, for it shows an inkstand of a

good design and then tells all about this inkstand. The advertisement shown in Fig. 19 is likewise well illustrated; it brings out in an artistic illustration a handsome design in silver spoons.

Where advertisements are run on poor paper and the printing is done at high speed, it is not always possible to have high-grade illustrations; that is, illustrations that do justice to the articles themselves. But even where it is not possible to bring out the finest effects, illustrations of

FIG. 18

A plain picture of the article that makes an effective illustration

articles to be sold add great strength to the advertisement, as will be seen by referring to Fig. 20. These illustrations show the design and class of the furniture as no text could do.

The advertisement shown in Fig. 21 illustrates the Knox hat and at the same time brings out the strong selling point that the variety in Knox hats enables every wearer to get just the kind of hat that suits him. Note the economical way in which the hands are shown.

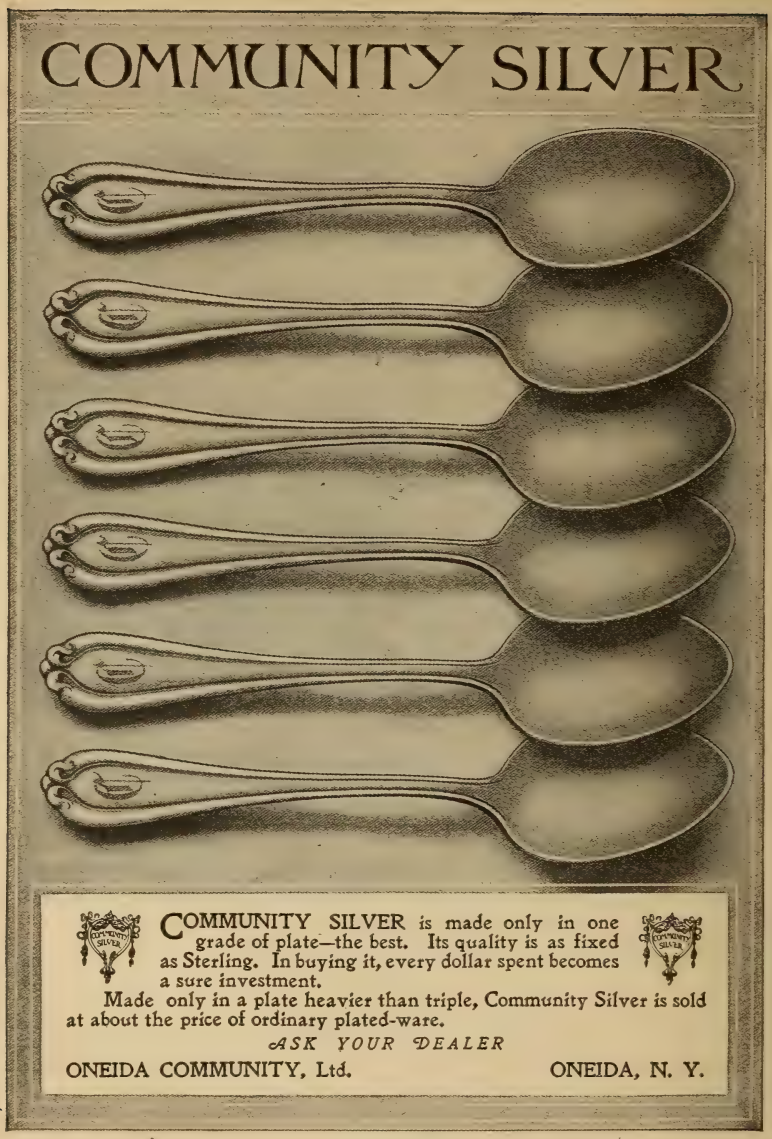
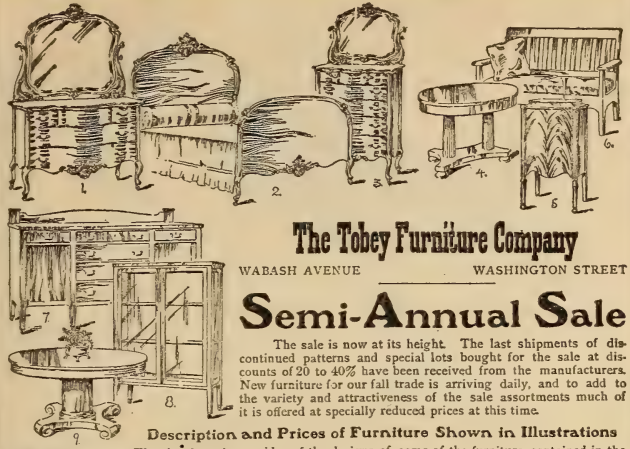


FIG. 19

By showing the entire set of spoons, the advertiser has secured a somewhat striking design, but it is doubtful whether such a liberal use of space is advisable where the article might be more economically illustrated and thus give more space for a statement of the merits of the spoons



The Tobey Furniture Company

WABASH AVENUE — WASHINGTON STREET

Semi-Annual Sale

The sale is now at its height. The last shipments of discontinued patterns and special lots bought for the sale at discounts of 20 to 40% have been received from the manufacturers. New furniture for our fall trade is arriving daily, and to add to the variety and attractiveness of the sale assortments much of it is offered at specially reduced prices at this time.

Description and Prices of Furniture Shown in Illustrations

The sketches give an idea of the designs of some of the furniture contained in the sale. The excellence of the materials and workmanship can be appreciated only after an examination of the goods themselves.

1. Rococco Birdseye Maple Dresser; top, 47x23 in. Former Price, $63; Sale Price, **$59.**

2. Rococco Birdseye Maple Bed. Former Price, $60; Sale Price, **$29.**

3. Rococco Birdseye Maple Chiffonier; top, 34x21 inches. Former Price, $55; Sale Price, **$29.**

4. Colonial Oak Library Table. Top, 26x35 inches; one drawer. Former Price, $26; Sale Price, **$13.50.**

5. Louis XVI. Mahogany Music Cabinet; height, 41 inches; width, 22 inches. Former Price, $30; Sale Price, **$19.50.**

6. Solid Mahogany Settee; cushion covered in dull green morocco. Former Price, $48, Sale Price, **$24.**

7. Colonial Weathered Oak Sideboard; length, 72 inches. Former Price, $100; Sale Price, **$59.**

8. Colonial Weathered Oak China Cabinet; height, 56 inches; width, 40 inches. Former Price, $27; Sale Price, **$19.50.**

9. Colonial Dining Room Table, in Weathered, Golden and Cathedral finishes. Special Sale Price, **$24.**

10. Colonial Mahogany Tea Table; top, 22x36 inches. Former Price, $21; Sale Price, **$9.75.**

All odds and ends and samples that have served their usefulness have been marked at radical reductions to insure their immediate sale—we cannot spare them room. In this classification are many pieces of high-class furniture at half price. The following lists contain only a few of the many bargains we are now offering in the different departments. If you are contemplating the purchase of furniture, curtains or Oriental rugs, you should not fail to visit our store at this time:

Living Room Furniture

	Former Price	Sale Price
Pompeiian Oak Suite, 2 pieces, Panne Mohair	$300.00	$175.00
Mahogany Suite, 3 pieces, Damask	210.00	98.00
Pompeiian Oak Suite, 3 pieces, Art Leather	190.00	80.00
Mahogany Suite, 2 pieces Mohair	450.00	64.00
Mahogany Suite, 3 pieces, Damask	154.00	82.00
Mahogany Suite, 2 pieces, Brocatelle	190.00	75.00
Mahogany Suite, 2 pieces Damask	175.00	49.00
Mahogany Suite, 3 pieces, Damask	110.00	85.00
Mahogany Sofa, Velour	110.00	69.00
Mahogany Sofa, Panne Mohair	100.00	49.00
Mahogany Divan, Brocatelle	90.00	38.00
Mahogany Sofa Velour	77.00	34.00
Mahogany Divan, Damask	70.00	39.00
Mahogany Finish Sofa, Tapestry	52.50	39.00
Gold Chair Damask	150.00	59.00
Mahogany Pillow Chair, Velour	75.00	36.00
Mahogany Wing Chair, Tapestry	72.00	36.00
Cathedral Oak Rocker, Leather	36.00	23.50
Weathered Oak Adjustable Chair, Leather	32.00	12.75
Mahogany Finish Morris Chair, Tapestry	18.50	11.50

Dining Room Furniture

	Former Price	Sale Price
Carved Oak Sideboard	$300.00	$150.00
Weathered Oak Dining Table	100.00	50.00
Weathered Oak Dining Table	33.50	16.50
Golden Oak China Cabinet	60.00	45.00
Cathedral Oak 8 ft Table	44.00	22.00
Golden Oak Sideboard	110.00	65.00
Golden Oak Sideboard	50.00	19.50
Mahogany 4-Piece Suite—Sideboard, Dining Table, China Cabinet and Side Table	310.00	175.00
Fumed Oak China Cabinet	80.00	75.00
Carved Oak Sideboard	156.00	67.00
Mahogany Sideboard	67.00	45.50
Golden Oak Sideboard	54.00	29.00
Solid Mahogany Side Tables	58.00	29.00
Solid Mahogany China Cabinet	68.00	49.00
Solid Mahogany Sideboard	100.00	45.00
Golden Oak Dining Table	76.50	19.50
Solid Mahogany Sideboard	175.00	85.00
Solid Mahogany Dining Table	60.00	45.00
Solid Mahogany Sideboard	200.00	100.00
Solid Mahogany China Cabinet	105.00	59.00
Solid Mahogany Sideboard	190.00	89.00
Solid Mahogany Dining Table	77.00	54.00
Golden Oak Dining Table	54.00	30.50

Special

We have on hand an elegant hand-tufted Donegal rug, made to order for one of the clients of our department of interior decoration. An error was made in size by the manufacturer and the rug could not be used, but we accepted it for stock at a reduced price. It measures 16x17 feet. The price was $450. It is an almost unheard-of bargain at the special price of **$225.00.**

Lace Curtains

We have placed on sale 5,000 pairs of Lace Curtains at reductions of 20% to 33⅓% from regular prices.

Renaissance Curtains

Regular Price	Sale Price
$ 4.00	$ 2.75
5.50	4.25
9.00	5.75
10.00	7.25
14.00	9.75
20.00	14.25
32.50	22.50
35.00	27.50

Brussels Curtains

Regular Price	Sale Price
$ 4.50	$ 3.15
5.00	3.50
13.50	9.75
20.00	14.75
30.00	21.50
42.00	27.50
56.75	37.50
80.00	55.50

Irish Point Curtains

Regular Price	Sale Price
$ 4.75	$ 3.40
6.00	3.75
6.90	4.75
10.00	7.00
11.50	8.00
13.50	9.25
16.50	10.75
25.25	19.75

Arabian Curtains

Regular Price	Sale Price
$ 5.00	$ 3.50
6.00	4.00
11.50	8.50
15.50	10.75
18.50	12.75
25.50	19.75
45.00	27.50
57.50	37.50

Ruffled Net Curtains

Regular Price	Sale Price
$2.00	$1.75
3.00	2.00
4.50	2.95
5.50	3.75
6.00	3.90
7.00	5.25

Muslin Curtains

Regular Price	Sale Price
$1.50	$1.00
2.50	1.80
3.00	1.75
5.00	3.90
5.50	3.75
6.00	4.25

Tambour Curtains

Regular Price	Sale Price
$ 3.75	$ 2.50
5.00	3.50
6.50	4.25
7.75	5.00
10.00	7.00
16.50	11.50

Bonne Femme

Regular Price (Each)	Sale Price
$ 3.50	$ 2.25
5.50	3.25
8.00	5.00
15.00	10.00
21.00	14.00
27.50	17.50

A number of 1- and 2-pair lots in all styles of lace curtains at half price.

Chairs and Rockers

	Former Price	Sale Price
Golden Oak Rocker Leather	$31.00	$21.00
Carved Mahogany Library Chair	45.00	24.00
Golden Oak Chair, Leather Seat	12.50	6.25
Mahogany Finish Rocker, Wood Seat	11.00	7.50
Mahogany Chair, Wood Seat	14.00	9.50
Mahogany Finish Rocker, Wood Seat	16.00	8.00
Mahogany Finish Chair, Wood Seat	21.00	10.00
Carved Oak Chair	23.00	17.00
Mahogany Finish Rocker	13.00	10.00
Mahogany Finish Settee	30.00	21.00
Golden Oak Leather Rocker	16.00	12.00
Cathedral Oak Chair, Leather Seat	14.00	6.75
Oak Chairs, Leather Seat	10.00	6.00
Mahogany Desk Chair	11.50	8.50
Mahogany Chair, Wood Seat	20.00	16.00
Weathered Oak Chair, Leather Seat	7.50	5.75
Golden Oak Rocker, Wood Seat	9.50	6.50

Bed Room Furniture

	Former Price	Sale Price
Maple Dresser	$ 63.00	$ 39.00
Maple Bed	60.00	29.00
Maple Chiffonier	55.00	29.00
Inlaid Mahogany Toilet Table	30.00	15.00
Inlaid Mahogany Toilet Table	35.00	17.50
Inlaid Mahogany Auto Valet	105.00	69.00
Inlaid Mahogany Auto Valet	78.00	43.00
Golden Oak Toilet Table	25.00	12.50
Mahogany Toilet Table	23.00	16.00
Golden Oak Toilet Table	24.00	12.00
Mahogany Dresser	56.00	43.50
Sheraton Inlaid Chiffonier	70.00	39.50
Sheraton Inlaid Somnoe	20.00	12.00
Sheraton Inlaid Toilet Table	40.00	28.00
Colonial Crotch Mahogany Suite, 3 pieces, Dresser, Chiffonier and Toilet Table	350.00	218.00
Curly Birch Chiffonier	55.00	38.00
Mahogany Chiffonier	105.00	89.00
Circassian Walnut Dresser and Chiffonier	300.00	225.00
Oak Bed	40.00	19.88
Satin Gumwood Bed	25.00	12.50
Brass Twin Beds, per pair	75.00	50.00
Brass Bed	28.00	21.00
Brass Bed	28.00	23.50
Golden Oak Shaving Stand	12.00	8.00
Silver Gray Maple Louis XV Lowboy	75.00	35.00
Louis XV French Walnut Suite, 4 pieces, Bed, Dresser, Chiffonier and Toilet Table	1365.00	780.00
Massive Colonial Mahogany Suite, 4 pieces, Bed, Dresser, Chiffonier, Toilet Table and Cheval Glass	950.00	475.00

Oriental Rugs

Royal Kashans

We will take pleasure this week in showing ten Royal Kashan rugs, on display for the first time. We believe these rugs to be the masterpieces of the most skilled artist-weavers of Persia. In our judgment they are superior to any other Oriental Rugs now offered for sale. They contain more knots to each square inch, and the wool used for these knots is of the softest and most excellent quality, but the superiority of the Kashan rugs is more evident in their designs and combinations of colors.

The designs, both in conception and in the execution of the minutest details, are simply wonderful. The color schemes are exquisite, combining on a soft cream or old rose background the richest blues, greens and many other beautiful shades. They afford an opportunity for exceedingly interesting study to those who appreciate high type of color harmonies. The general effect is soft, mellowed, and very silky. We invite every lover of the beautiful in art to come and enjoy an inspection of these specimens.

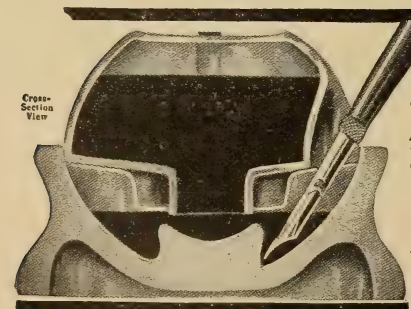
We have about 1,000 rugs in our Oriental Rug Department marked at reductions of 10 to 25% during this sale.

FIG. 20

The line cuts in this advertisement are well adapted to bring out the high quality of the furniture advertised. Observe how space has been economized in the arrangeme it

FIG. 21

"One Month's Supply of Ink Lasted Five Months"



Such is the result reported by one of the innumerable satisfied users of

"The Ink-Well That Fills Itself"

A railroad company equipped its billing desks with REVOLVING INK WELLS. At the end of a year they found this result:

Each Clerk formerly used - 5 qts. per year.
With Revolving Well he used 1 qt. per year.
Each Revolving Well SAVED 4 qts. per year.
1600 Revolving Wells are now used by this road.

Why it Saved 80% of the Ink Bill

Practically No Evaporation. With most wells "Evaporation" gets more ink than the user.

Frequent Refilling Eliminated. Goes three to six times as long between fillings as other wells, and there's no waste when it does require filling. This means time saved, too.

No Dust or Rust. Most wells collect dust in the ink, or contaminate by rusting metal or rotting rubber; result, dirty ink and dirty pens. In the Revolving Well, the last drop is as usable as the first.

Virtually Impossible to Upset. An overturned ink-well means wasted ink. Remember, too, the damage to clothing, papers, etc.

Just a Pen-Full at a Time. Never any ink on the pen-holder; never too much on the pen. Deep or shallow dip to suit any pen point.

Indestructible. Made of heavy pressed glass; *can't get out of order.*

If you are a large user of ink you cannot afford to overlook this well that will pay for itself in a few months' reduction of ink-bills, and will then go right on saving. If the saving of ink is not an item of importance to you, you are nevertheless interested in a well that is immeasurably more convenient, safer and more lasting than any other ever devised.

We will gladly furnish, upon application, full particulars of the practical test referred to in this advertisement, as well as copies of letters of endorsement from well known concerns in almost every line of business.

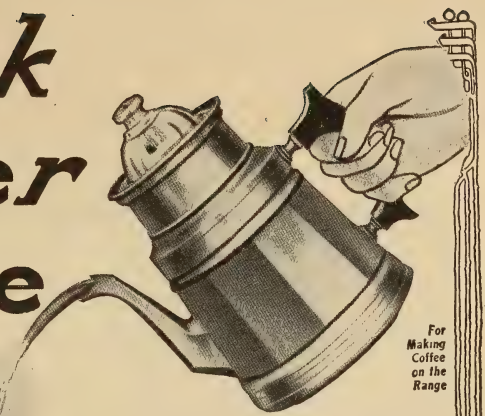
Regular Price $1.50—Read This Special Offer. Cut out and mail this advertisement to our home office, with your name and address and the name and address of your stationer. Enclose $1.00 or if you prefer, deposit $1.00 with the stationer, and you will receive a REVOLVING INK WELL promptly, thus saving one-third of the usual price.

REVOLVING INK-WELL CO., Inc., Home Office, LOUISVILLE, KY. Chicago Office, Suite 907, 185 Dearborn St.

FIG. 22

The sectional view in this advertisement shows the reader how the inkstand operates

Drink Better Coffee



For Making Coffee on the Range

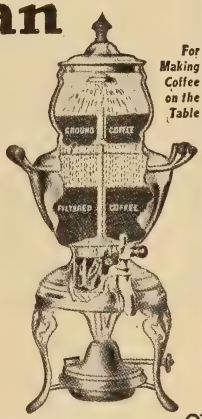
And Save One Third

Coffee is healthful if made right.

A great many persons who cannot drink coffee made by ordinary methods are really benefited by drinking coffee made in a

Manning-Bowman "Meteor" Coffee Percolator

Over 100 Styles and Sizes



For Making Coffee on the Table

Coffee made by any process where the grounds are *in* the liquid is bound to have a pungent, bitter taste—and the longer it stands, or the more it boils, the worse it gets.

By the Manning-Bowman "Meteor" method, the grounds are *above* the liquid. As soon as the water in the lower compartment becomes heated it is forced up through the central tube and sprayed over the ground coffee by the automatic circulating process, and, filtering through, absorbs all the flavor and aroma, leaving the bitter grounds containing the *tannic acid* behind where they can do no harm.

To obtain the same strength use one-third less than you do by other methods—for the Manning-Bowman "Meteor" extracts from the Coffee all of the good and none of the bad.

The Manning-Bowman "Meteor" is made both in the urn-shape with alcohol burner and **coffee-pot style** for stove or range.

For sale by leading dealers. Over 100 styles and sizes. Write for descriptive booklet. K-21

MANNING, BOWMAN & CO., Meriden, Conn.

FIG. 23

14. Sectional Views.—It is occasionally necessary to show the inside of an article, rather than the outside. With machinery or any mechanical device of intricate design, where the construction and operation are important selling points, and where these features might not otherwise be

FIG. 24

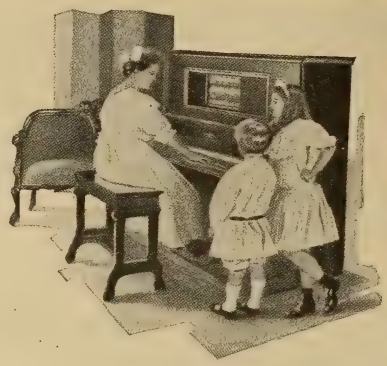
understood, the description is made clearer and the argument stronger if a sectional view is shown in combination with the exterior view. A comparison of the illustrations shown in Figs. 18 and 22 will demonstrate the value of the sectional view in describing some articles. The claims for these two inkstands are almost the same, and while the illustration in

Fig. 18 is very attractive, it is not so convincing as the other, because it does not show how the inkstand operates. The advertisement shown in Fig. 23 illustrates another example of this kind. The coffee pot is not much different from any other so far as external appearance is concerned. It is the sectional view of the percolator, coupled with the explanatory text, that carries conviction. In the advertisement shown in Fig. 24, the inside view of the furnace is almost indispensable.

ILLUSTRATING THE SELLING POINT

15. Chief Selling Point.—An illustration does not necessarily have to bring out several selling points of an article; it may be stronger if it is confined to the chief selling point. The chief selling point of the Iver Johnson revolver is that it cannot be fired unless the trigger is pulled, and as the possibility of accidental discharge is what keeps many persons from owning revolvers, the one who conceived this idea exercised excellent judgment in adopting an illustration that emphasized this strong selling point. The Shredded-Wheat illustration shown in Fig. 15 brings out only the selling point that eating Shredded Wheat will help persons become strong and healthy. Shredded Wheat has other good selling points—the cleanliness, for instance, with which it is prepared—but it is not necessary for this illustration to deal with more than one point.

16. Showing Article in Use.—It is not always enough to show the article or to bring out a selling point. When there is sufficient space, some articles should be shown in use. An illustration that shows the article in use lends a realism to the advertisement that is lacking when the article appears by itself. The advertisement shown in Fig. 25, for instance, is made much more attractive by showing the girl playing the piano than it would be if the piano were shown alone. In looking at the illustration, the reader unconsciously thinks of the enjoyment that the children are having, and this serves to strengthen the impression.



The Ideal Instrument for Your Home Is

THE ANGELUS PIANO

Any One Can Play It

The ANGELUS possesses *all* the desirable features of *any* high-grade piano and gives you in *addition*, through the incorporation of the famous ANGELUS Piano-Player, the means of playing *any music you like at any time you want it.*

The ANGELUS PIANO is *always* ready to be played by *any one.* The pianist can play it from the keyboard in the usual manner, or you can play it by means of the incorporated ANGELUS. The ANGELUS PIANO occupies no more space than the ordinary piano, nor is the musical value of the piano itself in the least impaired by the installation of the ANGELUS mechanism. Rather its musical value is *increased*, in that the piano *need never be idle* except when you wish it so.

The ANGELUS PIANO is the only instrument equipped with the wonderful expression devices, the *Melodant* and *Phrasing Lever*. These patented devices give the ANGELUS PIANO a practical musical value immeasurably greater than any other self-playing instrument in existence, as they provide the performer with the perfect means of transmitting *his own feeling* into the music.

You should not purchase a piano until you have investigated the ANGELUS PIANO. Write us for free descriptive literature and name of nearest representative.

Established 1876 THE WILCOX & WHITE CO. Meriden, Conn.

FIG. 25

The Passing of Cake Soap

The Hygienic Soap Granulator—A Device That Promises to Revolutionize the Use of Toilet Soap

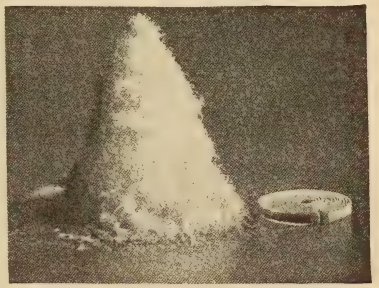
A GRANULATOR IN USE

EVERYBODY nowadays is familiar with the germ theory. Germs travel by contact, and the commonest point of contact is through our hands. When we consider that a cake of soap carries the excretions and dirt of previous contact, and that there is no telling what disease germs may have been deposited upon it, it is not only revolting to a person of refinement, but a positive menace to health. This is especially true in public lavatories, where great numbers daily use soap reeking with previous contamination, and is only to a degree less true in semipublic places, institutions, offices and even in the home itself.

SOAP USED IN GRANULATOR

The crying need, therefore, for a better way of using toilet soap has been obvious to physicians and economists for years, but until now no system or device has been perfected whereby this great necessity might be met. The Shaver System, therefore, marks a new era in the use of soap.

With the Shaver System the hand never comes in contact with the cake itself, which is contained within the granulator, and by simply turning the handle each user has his individual supply of fresh, pure soap, uncontaminated by previous contact. Moreover, it saves from 25 to 50 per cent. not only because the loss and waste of soap is prevented, but also because less soap is actually required, in this form—that is to say, the soap is cut from the cake and falls



AN OUNCE OF SOAP BEFORE AND AFTER PASSING THROUGH GRANULATOR

into the hand in light, feathery flakes, thinner than any spider web, and the lather obtained is much more luxurious and cleansing than it would be possible to get from a cake of soap by the old method of use.

Although only recently introduced, the Shaver System is being adopted everywhere, by schools, banks, clubs, dry goods stores, hotels, railroad and steamship companies, factories, theaters and private residences.

We manufacture a small Granulator for home use. Every refined home should have it in the bathroom. It is easily attached.

Send for our explanatory booklet, "The Modern Way to Use Soap," giving full particulars as to cost and installation.

HYGIENIC SOAP GRANULATOR COMPANY,
227-229 Fulton Street, New York.

FIG. 26

The illustrations in this advertisement make the page very interesting. The headline, however, should be set in regular instead of outline type

Illustrations that demonstrate the use of the article so satisfactorily as those in the advertisement shown in Fig. 26, make an advertising story that is as interesting as many of the reading articles of a magazine.

Sometimes, instead of showing an article in actual use, it is better to reproduce some of the work that the article can do. In the advertisement shown in Fig. 27, the three small illustrations bring out clearly the kind of work the Bates numbering machine can do.

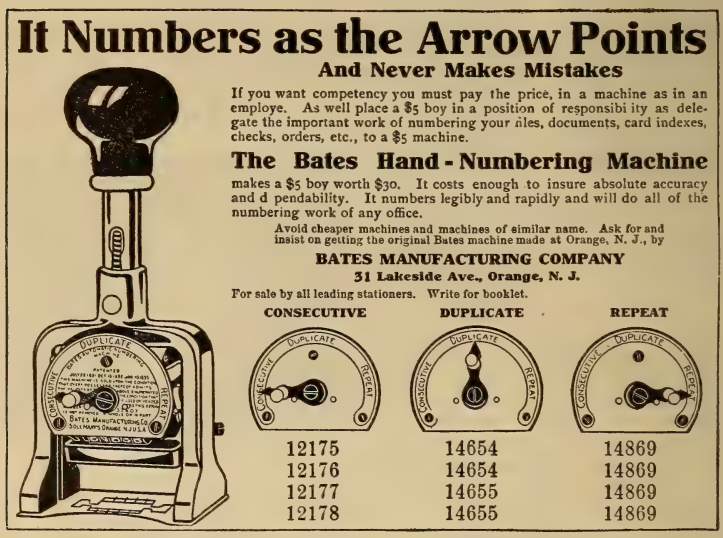


FIG. 27

The illustrations in this advertisement show the machine and the three kinds of work it does

17. Illustrations of Human Interest.—It has already been suggested that an illustration of a happy-looking woman or a bright child can be adapted to many different kinds of advertisements. Such illustrations lend human interest to advertisements. The illustrations in Figs. 28 and 29 are examples of the value of human interest. The one shown in Fig. 29 is from an excellent photograph and the headline of the advertisement is cleverly worded. This advertisement would be stronger, however, if it gave some reason

Libby's
CORNED
BEEF
HASH
Libby's
CORNED BEEF HASH
There is a delicacy of flavor
—a genuine deliciousness to
Libby's Corned Beef Hash
which makes it one of the most appetizing dishes that is prepared in the Libby kitchens. Every home should have a supply on hand of Libby's Melrose Pate, Veal Loaf, Peerless Dried Beef, Potted Ham, Boneless Chicken, Corned Beef Hash. Ask your grocer for them.
Libby's (Natural Flavor) Food Products
are sold by all leading grocers.
Our booklet "Good Things to Eat," sent free. Send five 2c stamps for Libby's Big Atlas of the World.
Libby, McNeill & Libby
Chicago

FIG. 28

FIG. 29

An illustration of the "catchy" style. The headlines are clever, but the copy is mediocre

ATTENTION! YOUNG MEN

The William H. Wanamaker Clothing Store, Twelfth and Market, is selling its famous Young Men's Summer Suits at 25% under price.

Nearly everybody in Philadelphia knows how famous the W. H. W. Clothing for Young Men is; how it is made in a special factory, separate and apart from our main manufacturing plant, and built by tailormen who are specialists in this branch of the trade.

It is also generally known that we enjoy the biggest young-men patronage in town and that for stylish cut, dash and swing our Young Men's Suits are unequaled in Philadelphia, except, perhaps, by the high-price creations of a few good merchant-tailoring establishments.

It is these handsome, up-to-the-minute suits that we are now selling at a deliberate sacrifice of 25 per cent. because we must have clear tables for the incoming autumn stock. Choose from them at the following reductions:

$27.50 Suits $18.00	$18.00 Suits $13.50
$25.00 Suits $18.00	$16.50 Suits $12.00
$22.50 Suits $16.50	$15.00 Suits $11.00
$20.00 Suits $15.00	$12.00 Suits $8.75
$10.00 Suits $7.50	

"Young Men" is written all over their distinctive appearance; and they are fresh in cut, style and fabric. The majority are built of cool, summery worsteds, in gray and brown checks, stripes, plaids, etc. The finer ones are silk lined and many are made skeleton with piped seams. Two-button (like illustration) and three-button styles, single or double breasted.

Wm. H. Wanamaker

Twelfth and Market Sts.

Store Closes Saturday at 1 P. M.

Fig. 30

While the principal and secondary headings of this advertisement could be improved, the illustration is very good and is sure to attract the attention of young men. The style of this clothing could not be shown to such good advantage with the human figure out of the illustration.

for the superiority of Nestlé's food, and in this respect is inferior to the one shown in Fig. 2.

It is possible to make an attractive illustration out of a suit of clothes, but the undertaking is made much easier by introducing the figure of a man and showing the clothes on the man, as in Fig. 30.

There is nothing particularly attractive in a bathing suit, but show one in use, as in Fig. 31, and immediately the enjoyment of an exhilarating bath at the seashore is strongly suggested.

FIG. 31

The illustration in this advertisement is made much stronger by showing bathing suits in use

An Easter hat will look more attractive if it is illustrated on the head of a pretty woman.

18. The plan of introducing the human figure for the purpose of attracting attention operates successfully with a great many subjects, though not so strongly with some as with others. It would not be advisable, for instance, to bring in the entire figure of a man to illustrate a cravat, but an illustration of the neck and head of a pleased man tying a cravat would be permissible, provided it were made in

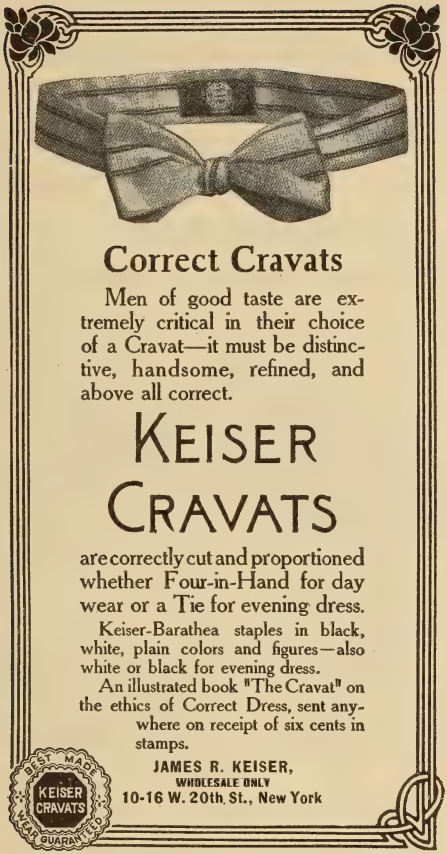


FIG. 32

An example of an advertisement in which the article itself—without any accessories—makes the best illustration. Note the appropriateness of the border; it is just ornamental enough to lend the proper artistic touch to the advertisement. The type is also very appropriate

such a way as to bring out the cravat prominently; or the cravat might be shown tied on a collar. However, a cravat is such a small article that there is danger of making an illustration of it secondary in importance if other objects are introduced. Fig. 32, showing the cravat by itself, is a very fine example of illustration.

Fig. 33 shows the overuse of the human figure. The fountain pen is so small a part of the illustration that the

FIG. 33

The illustration in this advertisement creates an impression that vacation outfits—clothing, suit cases, etc. are being advertised. The fountain pen, which is the real subject of the advertisement, is not brought out

advertisement is not likely to attract the attention of any one wishing to purchase an article of this kind. It would be better to show a hand using a pen, or the pen by itself.

19. Excellent judgment was exercised in designing the illustration used in the advertisement shown in Fig. 34. By showing the revolver alone and then the background, sug-

gesting how the revolver may be used in an agreeable pastime, both the article and its use are demonstrated to advantage; one illustration being dark and the other light, neither lessens the effect of the other. If only the revolver in use at target practice were shown, the reader of the advertisement would not be able to tell what it looks like.

A similar plan was followed in designing Fig. 35. Here, the article is shown along with the upper part of the

FIG. 34

A combination illustration, showing the article and also its use

figure of a man that is evidently using a Krementz button with satisfaction.

20. Use of Advertiser's Portrait.—The advertising value of the advertiser's portrait depends on what it stands for relative to the article advertised. If the business is such that it requires a great deal of personal trust in the advertiser on the part of the customer, it would probably be advantageous to publish the advertiser's portrait in the advertisements, provided, however, that his likeness is one that reflects honesty and trustworthiness and tends to inspire

confidence. In the advertisement shown in Fig. 36 the portrait of Tom L. Johnson is used to emphasize the bank's integrity and popularize it with "the people."

If the advertiser desires a trade mark that cannot be easily imitated, his own face may be the best identification mark that he can use. A good example of this use of a portrait is found in the advertisements of Mennen's talcum powder, as shown in Fig. 37. Mennen's face appears in every advertisement and on every box of this powder. There

Fig. 35

An illustration that shows the article a little larger than full size and at the same time introduces the element of human interest

are scores of talcum powders in the market, many of which look like Mennen's, smell like Mennen's, and are put in packages like Mennen's, but only the Mennen packages bear his face. True, an imitator might print his own face on his powder boxes, but that would not hurt Mennen's business unless the imitator's face and his name were very similar to Mennen's. In such a case, however, he would probably be enjoined by law.

THE FAME OF
TOM L. JOHNSON

President of this bank, as an earnest worker for the interests of the whole people is world-wide. Few men are better known and the efforts of none are more appreciated. In organizing this bank we enlisted the personal and financial co-operation of Mr. Johnson upon the understanding that it should be a bank *for "the people"* rather than for the benefit of a few capitalists.

It is particularly gratifying that we are able to present our

BANK MONEY ORDER PLAN

the most *perfect* method ever devised for handling accounts from depositors *anywhere* in the world. When you send money to us for deposit, we issue to you, instead of the old clumsy "pass-book," with its dangerous and inconvenient features, our Bank Money Orders. They show, on their face, the amount of principal and interest—you know what it is at a glance, without figuring. They are *Certified Checks* on this Bank, the *safest* known form of commercial paper. You *keep* them and when you *need* money,

YOU CAN HAVE THESE BANK MONEY ORDERS CASHED INSTANTLY—ANYWHERE

with interest at 4%. The plan is ideal—your money is *always* on deposit, yet you have it *constantly in hand* ready for *instant* use in time of need.

Deposits accepted for any sum from $1.00 up, and from the moment your money reaches us it draws

4% INTEREST

If you have money on deposit *anywhere*, or if you contemplate opening a savings account, you *owe* it to *yourself* and those dependent upon you to *investigate* this remarkably convenient and safe method.

Write for booklet "I" *today*, or send us your deposit and we will at once mail you BANK MONEY ORDERS for the full amount. The booklet is free—write for it now.

THE DEPOSITORS SAVINGS & TRUST CO.
Tom L. Johnson, President
CLEVELAND, OHIO.

FIG. 36

Use of the portrait of a prominent, trusted man to give strength to the claims of a bank

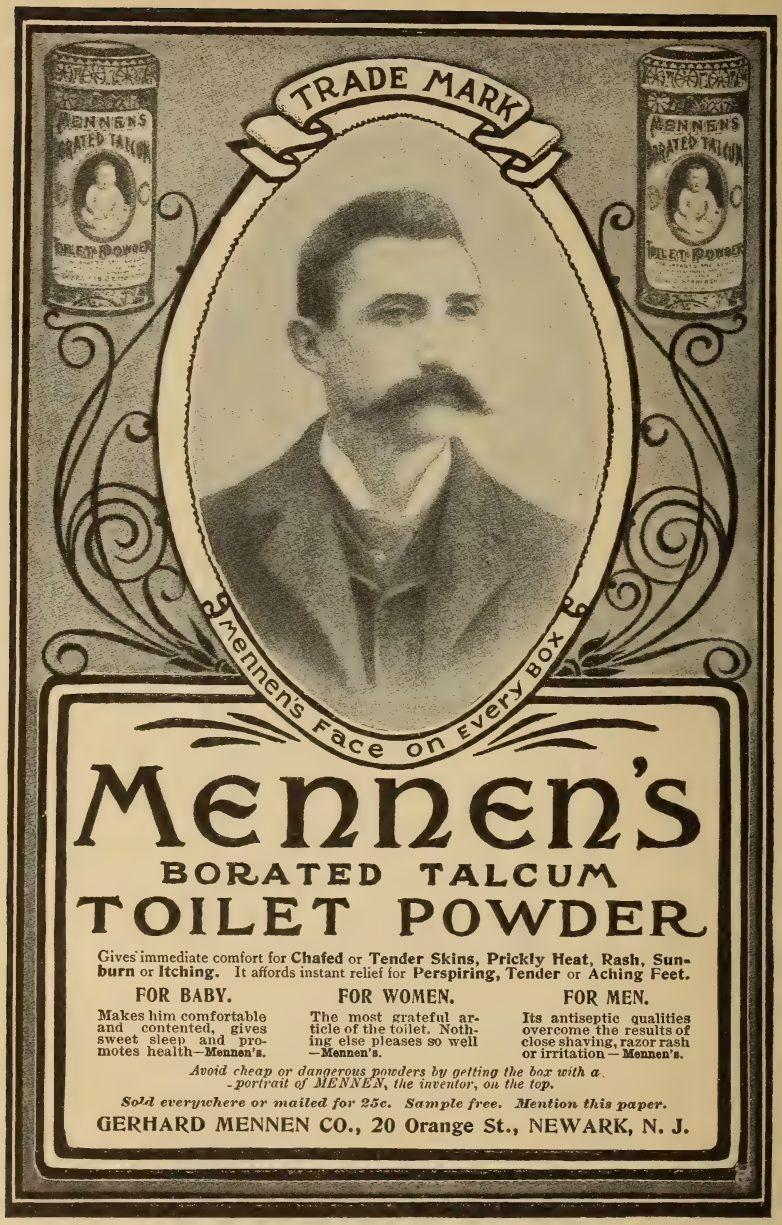


FIG. 37

Mennen's face is probably as familiar to most Americans as that of George Washington. It is a valuable trade mark, as it stands for pure toilet powder

21. Some modest, unassuming advertisers will not use their portraits in advertisements, on the theory that their goods are for sale, not themselves. But many advertisers are actually trading on their judgment, their experience, their knowledge, or their reputation; and when such is the case, the more personal and "man to man" the advertising is, the better. A portrait that looks straight into the reader's eye suggests sincerity and conviction and compels attention. This is especially true in mail-order advertising, in which the reader is asked to entrust money or property to the advertiser. The portrait of an honest-looking man inspires confidence.

It is said that some advertisers whose own portraits are not desirable for advertising purposes use portraits of some fine-appearing individuals that may or may not actually exist. Often, the face of an advertiser acquires such an advertising value that it can be used profitably even after his death. For example, Mr. Mennen is dead, but his portrait still serves as a valuable trade mark.

In advertisements of novelties, patented articles, etc., the advertiser's portrait is usually unnecessary and undesirable, as the space can be used to better advantage in describing the article and its merits. It is common for the inexperienced advertiser to make an injudicious use of his portrait.

22. Imaginary Characters in Advertisements.—A method of illustrating advertisements that has long found favor with advertisers, is the introduction of such imaginary characters as "Sunny Jim" in the Force breakfast-food advertisement of a few years ago, the "Uneeda Boy" in the advertisements of the National Biscuit Company, "Phoebe Snow" in the Lackawanna Railroad advertisements, etc. The advertising value of such illustrations depends largely on their relevancy to the article advertised. It is noticeable that imaginary characters are most popular with advertisers of articles that are staple rather than novel, and concerning which it is more or less difficult to write a "selling-point" advertisement.

The small citizens find "FORCE" delicious, too.

It's a simple, hearty, wholesome, perfect food,—fills out their ribs and rounds out their little arms and legs with firm, solid flesh that's very different from mere fat.

"FORCE" is precisely the natural and part-way digested food little folk ought to have.

They find a way to tell you they like it, too, before they learn to talk English.

Sunny Jim

"FORCE" embodies *all* the food-elements: the muscle-formers, the blood-makers, the bone-builders, the brain-stimulators, the energy-producers — in delicious, crispy flakes; not pre-digested but *part* digested.

FIG. 38

One of the best of the "Sunny Jim" advertisements

23. Consider, for example, the breakfast food known as "Force." Just where it varies in composition from the half hundred other breakfast foods has not been well advertised. However, the advertiser of this product has spent much money in making public the doings of Sunny Jim, who is said to have been a morose and altogether disagreeable person before eating Force, but who afterwards became the embodiment of good cheer. It was a modern adaptation of the old advertising idea of showing a picture of the user "before taking" and another "after taking." Undoubtedly, the freakishness of this advertising attracted attention more quickly than would a dignified and sensible presentation of the merits of the article. Curiosity impelled first purchases of Force. Subsequent sales depended, of course, on the merit of the article. After a campaign of this kind of advertising, a change took place. Sunny Jim was continued in the advertisements, and became a trade mark of national acquaintance, but the text of the advertisements changed from childish chatter to plain, common-sense talk about the food value of Force (see Fig. 38).

The advertising of Omega Oil ran the same course as Force, and so will any advertising campaign that is begun on a freak basis.

The best that can be said about Sunny Jim as an advertising idea is: (1) He was novel, and hence temporarily attractive; (2) he lent to the advertising an air of optimism, and suggested that "good digestion waits on appetite" and health and cheerfulness on Force; and (3) he interested children, whose mothers may have bought Force for them at their suggestion.

24. The Uneeda Boy has a better excuse for existence than has Sunny Jim. The main selling point of the National Biscuit Company's package goods is that, because of a moisture-proof package, they are kept dry and therefore fresh. Baked goods packed in barrels or boxes stand around in stores for some time, absorb moisture, and become stale. The Uneeda Boy is always dressed in a waterproof coat, and

FIG. 39. (Reproduced by permission)

The Uneeda Boy is at his best in a storm, as he then emphasizes the moisture-proof character of the package he carries

FIG. 40

One of the Lackawanna's Phoebe Snow, magazine advertisements. It is a reproduction of three street-car cards

carries a moisture-proof package of Uneeda goods, as shown in Fig. 39. This character, then, stands for something. He illustrates the main selling point of the package baked goods, and while he is never amusing, freakish, nor especially attractive, he is unquestionably of greater advertising value for Uneeda goods than Sunny Jim is for Force.

25. The character, "Phoebe Snow," used in the advertisements of the Lackawanna Railroad (see Fig. 40) is also relevant to the advertiser's purpose, which is to point out the cleanliness of travel on the Lackawanna. Most railroads burn bituminous coal in their engines. The Lackawanna uses anthracite coal on its passenger trains, and this does not smoke to any extent nor cause many cinders to blow into the coaches. Because of the cleanliness of these coaches, Phoebe Snow, when traveling on this road, is able to wear a white costume, which she finds as spotless at the end of her journey as it was at the start. This character is doubtless of great advertising value to the Lackawanna, because it illustrates the main point of the advertiser's argument.

HOW AND WHEN TO USE ILLUSTRATIONS

PRELIMINARY ILLUSTRATION ANALYSIS

26. Before deciding to illustrate an advertisement, it will be well for the writer to consider the following questions:

1. Is the advertisement one that can be made more effective by the use of an illustration? That is, in the case under consideration, will an illustrated advertisement attract attention, picture the article in the reader's mind, or convey a selling message better than an all-type advertisement?

2. If the advertisement should be illustrated, what shall be the character of the illustration? Shall it be a suggestive picture; a strict reproduction of the article; a sectional view showing how the article is made or how it operates; an illustration showing the article in use; an illustration containing the element of human interest; or two or more of these combined?

3. Will the selected illustration attract and hold favorable attention, create desire, and carry conviction?

4. Will the illustration be in harmony with the general plan of the advertisement?

5. What space shall be given to the illustration? Can the same idea be presented as effectively in less space?

6. Shall more than one illustration be used?

7. By what process shall the illustration be reproduced?

8. How shall the illustration be placed in the advertisement so that it may be most pleasing to the eye and may effectively accomplish its purpose?

WHEN TO ILLUSTRATE ADVERTISEMENTS

27. It is impossible to lay down a rigid rule directing when an advertisement should be illustrated and when it should not. There are very few advertisements that cannot be improved by a good illustration; and there is no advertisement that cannot spare a poor one. Pictures in advertisements should reinforce the copy. They should attract attention, describe the goods, or create desire. If they do not perform these functions in a better, stronger, and more direct manner than the copy alone can do, they are occupying valuable space without giving adequate return. That the object of advertisements is to sell something, applies to every detail of an advertisement with equal force. Any part that does not perform its proportionate share of the work should either be changed to meet these requirements or be eliminated altogether. This refers no less to illustrations than it does to copy.

28. Conditions That Govern the Use of Illustrations.—The most important conditions to be considered in deciding whether or not to illustrate an advertisement are: (1) The character of the commodity to be advertised; (2) the nature of the copy to be used; (3) the class of readers to be appealed to; and (4) the space that the advertisement is to occupy. These conditions vary widely, and where one of them would seem to argue against an illustration, the weight of another may be favorable to its use. For example, a bank advertising in a popular medium for savings accounts might profitably use a picture suggestive of the benefit to be derived from thrift. On the other hand, the same institution soliciting commercial accounts or offering bonds for sale will do well to confine its advertising to plain, dignified, conservative, all-type advertisements.

In advertisements that are not illustrated, the copy must be exceptionally strong, logical, and convincing. The descriptions must be vividly realistic and the language terse and forceful. The advertisement shown in Fig. 41 would

$5 Now Saves $2.50 Later

WHEN we first announced that the price of McClure's would be advanced from $1.00 to $1.50, but that we would accept subscriptions for two years at $2.00 or five years at $5.00, among the first replies were three from three eager subscribers who sent us ten dollars for ten years. We took them, and if any one else insists we will give him ten years for ten dollars.

A GREAT MANY READERS OF McCLURE'S who would rather pay $1.50 a year than do without McClure's, have nevertheless taken advantage of our offer to get the magazine at the old rate for a little longer.

IF YOU ARE ONE OF THOSE who read and like McClure's, and have not yet sent in your subscription, do so now. This offer holds good only a short time longer. $5.00 sent today will buy in subscriptions to McClure's Magazine what will cost $7.50 a little later. The subscribers who sent ten dollars are saving five dollars and insuring a monthly visit from the best and most generous all-around magazine published.

WE HAVE ALWAYS GIVEN SOMETHING more than a dollar magazine when McClure's was a dollar. We will give something more than a dollar-and-a-half magazine now that McClure's is $1.50. The point is, send the money—$2.00 to $5.00—today.

McClure's Magazine

53 East 23d St., New York

Fig. 41

An advertisement that does not need an illustration

gain very little from an illustration; that shown in Fig. 42 is also strong without illustration, but it would be helped a little by a portrait of the advertiser; provided his face is one that suggests sincerity and inspires confidence.

29. Since there are usually a number of ways in which an advertisement may be illustrated so as to attract, interest,

THE income that outlives you—that's life insurance. It is the salary that goes on. But men don't often think of it that way. They're more inclined to look upon insurance as some "come-back-to-me" investment. They've been taught to think so. But it's a mistake; a wrong way to look at it.

It's the selfish view to take of insurance. Doesn't give a man nearly the satisfaction he gets from thinking of his family's future.

Which way do you look at it? As an investment, or as protection? I'd like to know. Write and tell me. It is my duty to do exactly right by you if I'd do exactly right by insurance. So let me know, and I'll set you right.

Particularly do I want to correspond with you if you are on a salary, where you have to make every cent tell, where you have to turn pennies over carefully. You are the man who really needs insurance most,—that is, insurance of the protection-for-the-family kind. After all that's the only kind that is genuinely insurance.

Don't think I'll consider it a bother if you write me personally about it. Talk right out in meeting, say what you think and how you feel about it. I'll reply just as frankly and be just as plain.

It may be a new way to handle life insurance, but I know it's the right way.

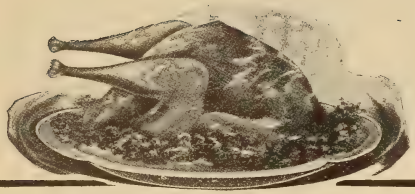
John Tatlock
PRESIDENT

Washington Life Insurance Company
139 Broadway, New York

FIG. 42

The only kind of illustration that would help this advertisement would be a portrait of Mr. Tatlock. The advertisement is of the personal kind, and if his face is one that would inspire confidence, his portrait could be used to advantage

and convince, it is important to select the one that will be most effective. In some cases, a plain reproduction of the article is the strongest illustration that can be used, and at other times a suggestive picture is the best. Often, where



Roast Turkey with the Juices in

Select a young, plump and tender bird.

Dress, wash, season as usual, and spread, inside and outside, with softened butter, well rubbed in.

Be sure to moisten the dressing thoroughly with bouillon made with Armour's Extract of Beef and boiling water. Then stuff, truss and place on rack in dripping pan.

Baste frequently with

Armour's EXTRACT of BEEF

—made into a rich gravy. This not only preserves the natural juices, but adds succulence and the appetizing flavor of Armour's Extract of Beef.

To make Holiday dinners successful, use Armour's Extract of Beef *throughout*—a savory stock, sauce and seasoning for all sorts of dishes.

Only one-fourth as much is required as of other meat stocks.

Left-over portions of turkey may be utilized delightfully, with Armour's Extract of Beef — for Stews, French Hash on Toast, Fricandeau, Pâté, Grilled Bones, and in Soup.

Send to Armour & Company, Chicago, for their Cook Book, "Culinary Wrinkles." It contains scores of useful cooking hints, and recipes for delightfully different dishes.

ARMOUR AND COMPANY

FIG. 43

The illustration of the turkey is more attractive than an illustration of a can of the extract would be

How to Breathe

For Health, Strength and Endurance

Send for my 64 page illustrated book,

Lung and Muscle Culture

the most instructive treatise ever published on the vital subject of Deep Breathing—Correct and Incorrect breathing clearly described with diagrams and illustrations.

The information given in this book has led thousands into the correct path to health and strength. Over 200,000 already sold. **Sent on receipt of 10c.** (stamps or coin). Address

PAUL VON BOECKMANN,
Respiratory Specialist,
861 Bristol Bldg., 500 5th Ave., New York

FIG. 44

The line around this illustration, which was drawn primarily to protect the edges of the cut, really strengthens the illustration

FIG. 45

The upper illustration in this advertisement is weak because it has no connection with the subject of the advertisement

the article may be pictured faithfully, the suggestive picture, through its subtle influence on the senses or emotions, will make the strongest appeal to the reader. For example, the picture of the brown, plump, handsomely garnished turkey shown in Fig. 43, when coupled with the explanatory text, is more tempting to the reader than a cut showing a can of Armour's extract of beef, although it is the extract that is being advertised. In the advertisement shown in Fig. 44, the picture of the strong man forces the reader to believe in

FIG. 46

By showing the two positions, this advertisement makes the movement of the exerciser plain

the health- and strength-giving powers of deep breathing. In both Figs. 43 and 44, the illustrations are purely suggestive. They in no way show the commodity advertised, still they carry conviction. However, notwithstanding the value of illustrations of this class when well chosen, they should never be used unless they fit into the text perfectly and appeal strongly to the senses of the reader. In Fig. 45 is shown a misapplication of the suggestive picture. In this case there is no connection (except a poor pun) between the carnations and the "Incarnation of Efficiency." It is probable that many did not even see the pun.

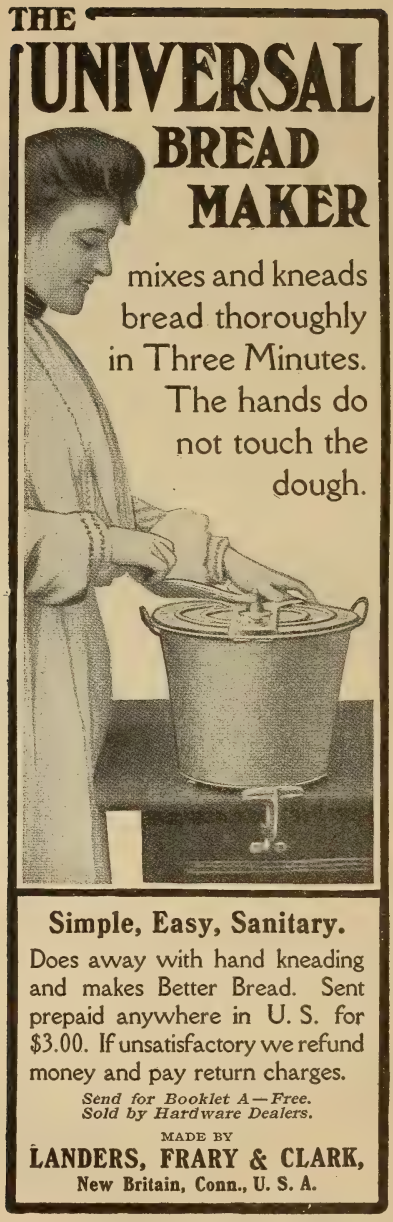


FIG. 47

An illustration that shows the article in use, introduces the element of human interest, and still is economical of space

30. Illustrations that are easier to handle, and as a rule more effective, are those which show the article advertised and also suggest its use or other quality. The cut in the advertisement shown in Fig. 46 is of this nature. It shows the exerciser and also demonstrates how this apparatus exercises all the muscles. Fig. 47 also shows a particularly good example of this class of illustration. The picture in this advertisement gives a clear idea of how the bread maker looks and how it operates, and also introduces the element of human interest with a minimum expenditure of space. This is a remarkable example of the judicious use of an illustration in a small space, and it should be studied closely, both in regard to the excellent demonstration of the article and to the economical use of space. Observe carefully how most of the figure of the woman was excluded; only the part necessary to show the operation of the bread maker and to lend human interest was included. This dividing of the figure saved much costly space. It is safe to assert that most designers of advertisements would have brought in the entire figure of the woman and thus made the use of more space necessary without any gain in strength. As this advertisement appeared originally in a publication in which space sells at $4 a line, the saving can be appreciated.

HOW TO USE ILLUSTRATIONS

HARMONY BETWEEN ILLUSTRATION AND COPY

31. Before using an illustration, it should be thoroughly analyzed not only to determine whether it will perform the function desired of it, but also to decide whether it is in harmony with the general plan of the advertisement. An offering of dainty millinery should not be illustrated with a cut having stern, heavy outlines. In such a case, the drawing should be fine, airy, and delicate, so as to be in harmony with the subject. On the other hand, the illustration of an engine should be of a firm, bold character, carrying the idea of strength and power.

SIZE OF ILLUSTRATION

32. As a rule, the illustration should be as large as the general plan of the advertisement will permit. If it is a picture of the article, it should be given space enough to bring out the selling points clearly and not leave the reader in doubt as to any special feature that may interest him.

33. Economy of Space.—Before determining finally what the size of an illustration shall be, the writer should determine what is the smallest space that will permit an effective presentation of the subject. Economy of space may be accomplished in several ways. By giving a figure a little different pose or by omitting some part that is not needed, it is often possible to save valuable space. A saving

STRAIGHT LEGS

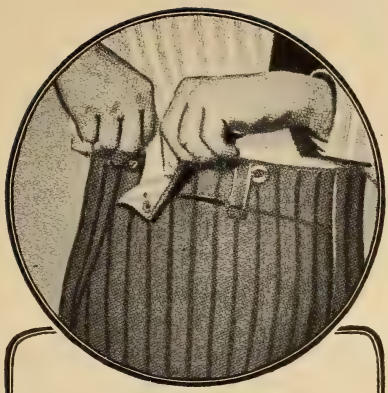
If yours are not so, they will appear straight and trim if you wear our Pneumatic or Cushion Forms. Adjusted instantly, impossible to detect, easy as a garter. Highly recommended by army and navy officers, actors, tailors, physicians and men of fashion. **Sent on Approval.** Write for photo-illustrated book and testimonials, mailed under plain letter seal.
The Alison Co., Dept. 30. Buffalo, N. Y.

FIG. 48

An illustration that shows how space may be saved by introducing only as much of the human figure as is necessary to illustrate the selling point

was accomplished in Fig. 47 by showing only enough of the woman's figure for the purpose of the advertisement. A similar plan was practiced in the advertisements shown in Figs. 48 and 49. In neither of these two figures was it necessary to use the full figure of a man to bring out clearly the point made in the copy. Figs. 47, 48, and 49 also show how space can be economized without loss of effectiveness, which is always an important consideration in advertising.

34. Size of Advertisement to Illustrate.—The size of an advertisement does not always determine whether it should be illustrated. Because an advertisement is only 1-inch, single column, is not sufficient reason for omitting an



Fit Snug and Smooth

And it's all due to the vents in each side of the waist. It's wonderful how such a little thing as side vents can affect the entire *fit* of your trousers, yet it is just this principle that makes

Present "Nufangl" Trousers

fit so snug and smooth—without a wrinkle or fold anywhere.

Your trousers may be cut in the latest style, yet if they do not *fit*, their dressy appearance is lost. With "Nufangl" Trousers it's different—they are made in the prevailing style, yet because of the "Nufangl" principle *fit perfectly*, thus affording that smart hang and appearance so desired by good dressers.

Leading clothiers have "Nufangl" Trousers in all seasonable weights and fabrics. Prices, $4 to $8.

If not at yours, we will refer you to our agent in your town, or supply direct, by EXPRESS PREPAID. Only waist and length measurements necessary. Write for free samples.

PRESENT & COMPANY,
592 Broadway, New York City.

FIG. 49

By showing only the waist of the man, the "Nufangl" idea is made more prominent. Note the good effect of the circle

illustration. Many small advertisements are made more effective by means of illustrations. In small space, however, it is always advisable to have the illustration as bold and free from detail as possible. In such an advertisement, a picture of an intricate character would not be suitable, nor would it be advisable to cut down the copy that is actually needed to give essential information in order that an illustration may be inserted unless, of course, the illustration conveys the desired information in a clearer or more direct form than the copy would.

35. Small Newspaper Advertisements.—Usually, small advertisements that are to be run in newspapers cannot be illustrated so effectively as advertisements of the same size that are to appear in magazines. This is due in a degree to the cheap paper, poor ink, and rapid presswork, which are conditions of newspaper work. Furthermore, newspaper pages are much larger than magazine pages, and there being usually more display on a page, the small illustration does not stand out.

NUMBER OF ILLUSTRATIONS

36. It is well to remember that in an advertisement of moderate dimensions one large cut is much better than a number of small ones. Several small cuts give an advertisement a patched appearance and as a rule cannot clearly and effectively illustrate the article. Besides this, several small cuts will not attract the same amount of attention as a large one occupying the same space, because instead of concentrating attention, small cuts usually diffuse it.

It is sometimes advisable, however, to show more than one view of an article, as an exterior view and an interior view. For example, a machine might have two strong features, one that is apparent when the machine is at rest and the other when it is in motion. In a case like this, two illustrations could be used to advantage, and they would play an important part in telling the story.

Frequently, it is necessary to convey an idea of variety. A clothing store, for instance, may be offering different styles of overcoats in an overcoat sale. In such a case, illustrations of two models will convey the idea of variety much better than one illustration.

CHOOSING AN ENGRAVING PROCESS

37. The various engraving processes are described in detail in *Engraving and Printing Methods.* In selecting an engraving process, it is not enough for the ad-writer to consider whether the illustration shall be a line engraving or a half-tone; he must also decide whether the illustration shall be made from a photograph, a wash drawing, a pen-and-ink drawing, or some other rendering, and whether it shall be simply in outline, shaded, mass-shaded, silhouette, or otherwise. Naturally, it would be very satisfactory if the ad-writer could always decide these points definitely for himself. If he is not sure of his ground, however, it will be better for him to seek the advice of a good engraver. Any firm that produces cuts for commercial purposes can give valuable hints on these subjects. Every large engraving company employs experts that, by long experience with all kinds of illustrations, know exactly which method is best suited to different purposes. Some of these concerns furnish prospective customers with drawings for approval, and any of them will supply samples of their work to any one that is thinking of buying engravings.

PLACING THE ILLUSTRATION

38. Almost as important as the choice of an illustration is the question of how to place it most effectively. In many cases, the illustration is the greatest attractive force in the advertisement; it is the "eye-catcher," so to speak. This being true, the illustration should be placed so that a relation will be formed between it and the other elements that will both attract and hold attention. To do this suc-

cessfully requires a coherent and unified arrangement. The various parts must be grouped so that the eye will travel naturally from one part to the other and easily comprehend their relation and significance. In order to obtain these results, all the details must be harmonious and the whole symmetrical and well balanced.

BALANCE

39. **Balance** in an advertisement consists of the proper grouping of blacks, grays, and whites so that they will compensate one another and direct attention toward the most important point. An advertisement is made up of a number of units—the headings, subordinate displays, body matter, illustrations, border, etc. Each of these units has an attraction value. Their balance is subject to laws very similar to those governing the balance of actual weights. The following diagrams, in which the center of the rectangle corresponds with the center of gravity and the unequal spots represent weights, show the operation of these laws.

40. As a physical law, balance is a principle that every one understands. It is well known that when a board is balanced evenly over a sawhorse, as in a seesaw, its center

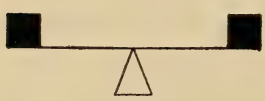


Fig. 50

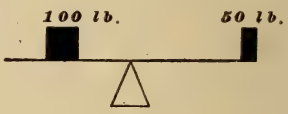


Fig. 51

must be over the center of support; also, that if a weight is placed on one end of the board, the balance can be maintained only by placing an equal weight on the other end, as shown in Fig. 50. A weight of 100 pounds placed halfway between the end of the board and the point of support, can be balanced by a weight of 50 pounds placed on the extreme other end, as shown in Fig. 51.

In Fig. 52 are shown three rectangles, in the center of each of which is a spot. These spots are of different shapes, but

balance is maintained by their central location in the figure. In Fig. 53 are shown two spots similar to that shown in Fig. 52 (*a*). They are the same size and shape and are spaced equidistant from the center; they therefore balance each other in the composition. In Fig. 54, the spots are of different shapes, but are of equal value in light and shade; therefore, being equidistant from the center, they balance. In Fig. 55 are shown three spots, two of which are each half the size of the third; these two, being together equal in value to the third one, satisfactorily balance with it when spaced the same distance from the center of the picture, as shown.

In Fig. 56, the spot *a* is twice

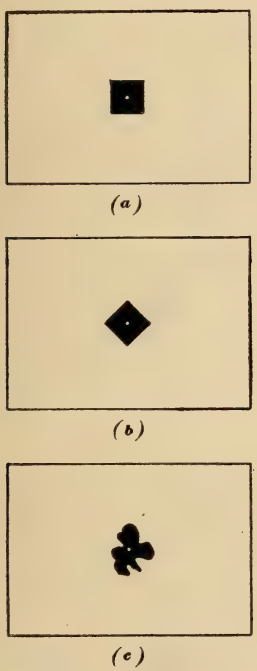


Fig. 52

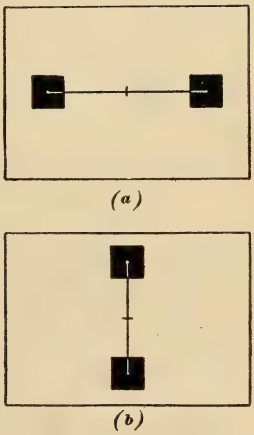


Fig. 53

the size of the spot *b*, but is placed one-half the distance from the center that spot *b* is placed. Therefore, the spots *a* and *b* are balanced as they would be in mechanics. In Fig. 57, the spot *a* is four times the size of the spot *b*; but these two are balanced because the distance *ac* is only one-fourth the distance *bc*. Just as the difference in the weight of two bodies depends partly on their size

and partly on the weight of the material composing them, so the difference in the importance of two spots is determined not solely on their relative sizes, but also on their relative light-and-shade values. This is as shown in

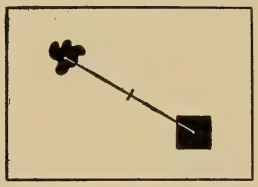


FIG. 54

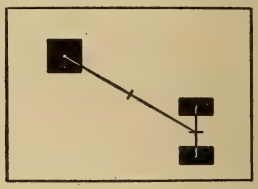


FIG. 55

Fig. 58, where the spot *a* is twice the size of spot *b*, but its light-and-shade value is only half as strong as *b*, and therefore these two are balanced when equidistant from the center *c*,

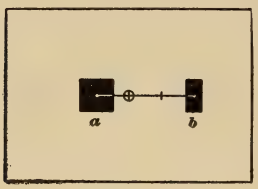


FIG. 56

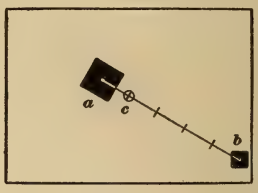


FIG. 57

because this spot *a*, being half as strong, is twice the size of spot *b*, and therefore equal in value. In Fig. 59, the lighter value *a* is balanced by the dark value *b*, although the latter

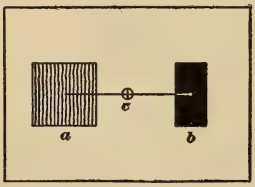


FIG. 58

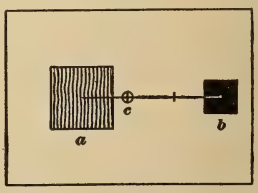


FIG. 59

is only one-fourth the size of *a*. Being one-fourth the size and twice the strength in color, *b* has half the value of *a* and balances with *a* when placed from *c* a distance twice as great as *a* is placed.

It is evident from the foregoing that a close relationship exists between the balancing of weights and the balancing of the various units that go to make up an advertisement.

41. In a good picture, the center of balance is near the actual center of the canvas, but in an advertisement, owing to the fact that the reader begins at the top, the balance centers in a point somewhat above the actual center. Advertisements, title pages, and other similar forms of printed matter are usually more pleasing to the eye if balanced on the central point of the line that divides the upper two-fifths from the lower three-fifths, as shown in Fig. 60. This simply means that the upper two-fifths must be equivalent in weight to the lower three-fifths. As has already been shown, the black displays have greater weight, or power of attraction, than the gray. Therefore, in making the upper part equal to the lower, the heavy display is brought to the top, where it will be of the greatest value; or if it is placed near the center, a balancing display is placed at the top.

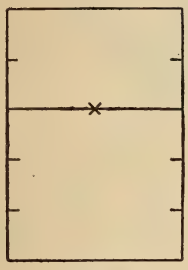


Fig. 60

VALUE OF DISPLAY UNITS

42. In arranging the different elements of an advertisement, it should be borne in mind that the value of a unit is influenced not only by the intensity of its color (black, gray, etc.), but also by its character, size, and location. Every part of an advertisement has some attraction value; even unoccupied white space attracts by its contrast. Any display element has greater attraction when isolated than when placed in close proximity to other display of nearly the same value. A unit at the bottom of an advertisement is less attractive than one at the top; a unit at the edge has greater weight than one at the center. Two or more closely associated units should be considered as one, and their united center is the point on which they balance with other units.

43. Position of the Chief Units.—As the arrangement of all the other elements of an advertisement depends somewhat on the position of the most important unit, it is essential to good balance that the unit having the greatest attraction should receive first attention. Thus, if the illustration is the strongest single unit (and it usually is), it should be placed where it will be most effective, and then the other units should be arranged in such a manner that they will be subordinate to it and still compensate for its extra weight.

PLACING OF SINGLE ILLUSTRATIONS

44. There are a number of positions in which an illustration may be placed, each one of which is better than the others under varying circumstances, depending on the subject of the advertisement, the character of the illustration, and other display elements. The principal positions are the four corners, the top, the bottom, the right or left side, and the center.

45. Illustration at Center of Balance.—Perhaps the simplest scheme of display, when a single large cut is to be used, is to place it at the center of balance. In this way, the illustration will be entirely eliminated from the problem of balance, and all that remains to be done is to balance the other units. In the advertisement shown in Fig. 34, the central location of the revolver gives it prominence and at the same time prevents it from overbalancing the other units of the advertisement. This advertisement is a trifle "bottom heavy" on account of the light character of the illustration at the top and the heavy display at the bottom. In this case, however, it is not a serious fault, because the upper part of the advertisement is of a subordinate character and the eye travels naturally from the principal unit to the reading matter that follows. The advertisement shown in Fig. 18 furnishes another example of a heavy cut placed in this manner. In this example, however, the heavy display type aids in preserving the balance.

FIG. 61

FIG. 62

FIG. 63

46. Illustration at Top of Advertisement.—Placing the cut at the top of the advertisement affords another easy means of securing prominence for the illustration and at the same time giving balance to the advertisement. This plan is especially effective when the illustration occupies a relatively large space. The illustrations shown in Figs. 43 and 49 are good examples. In each of these advertisements, the illustration is an excellent eye-catcher, and the eye moves naturally from the picture to the reading matter. In Figs. 61, 62, 63, and 64 are shown variations of this style of setting that suggest the many forms this idea may take. Each of these advertisements presents a marked example of attractive arrangement and good balance.

47. Illustration in an Upper Corner.—Single illustrations, if not too large, can be attractively displayed in one of the upper corners of an advertisement. This arrangement is rendered more effective, however, if there is a close connection between the illustration and the heading. In the advertisement shown in Fig. 65, the cut is attractively placed in this manner. Fig. 66 shows another example in which the illustration is skilfully displayed in an upper corner of the advertisement.

48. Illustration in Full Length of Advertisement. Sometimes, when the space is not very deep, it is necessary for the cut to extend the whole length of the advertisement. Instances of this kind are shown in Figs. 2 and 16. When given this position, if the subject will permit, the illustration should not be more than one-third the width of the entire advertisement, otherwise a one-sided effect will result. An exception to this rule is when the illustration is of an extremely light character, such as that shown in Fig. 16. With an illustration of this kind, however, great care should be taken to get a similar tone in the typography. Heavy display type and black borders would be inharmonious. In Fig. 67, a very striking effect is secured by allowing the cut to occupy one side of a long, narrow advertisement. In this advertisement, the illustration, although attractive

No two sets of tires receive the same treatment, carry the same weight, encounter the same road conditions or travel the same number of miles. It therefore happens that an inferior tire, used under ideal conditions, sometimes enjoys a brief local popularity.
Kelly-Springfield Tires
are sold throughout the length and breadth of the land They experience every hardship, encounter all conditions of roads and are subjected to all sorts of abuse and neglect. Yet their history is one unbroken record of successes. That is why good builders always use them and knowing drivers always demand them.
"Rubber Tired" is a little book that all drivers will like. Sent free.
Consolidated Rubber Tire Company
39 Pine Street, New York
Akron, Ohio

FIG. 64

THE MAHIN ADVERTISING DATA BOOK

30 Days Free Trial —this 400 Page Book of Valuable Advertising Data

TO simply say that we—The MAHIN ADVERTISING COMPANY supply the most up-to-date and reliable data for advertisers, would be a mere platitude which any other Advertising institution might reiterate. But we have living proof to offer that we can supply it. The proof is "THE MAHIN ADVERTISING DATA BOOK." This "Data Book" has been compiled from the very sources of information we have found necessary to tap within the past five years, in planning and preparing Data-Built Campaigns for our own Customers.

When you glance through this "MAHIN ADVERTISING DATA BOOK" you will see how thorough must be the work of the advertising company which compiled, and published, as well as used it.

Because, the Mahin Method of Planning and Placing Advertising is just thorough enough and advanced enough to be impossible without command of the precise data you will find in this little vest-pocket ready-reference volume.

For instance, it tells you about—What percentage of people in the United States could afford to buy your advertising product.

What states in the union would be your best field to concentrate your Advertising in, so as to produce the maximum profit on your appropriation.

What Mediums in these states are best adapted to Advertise your product there.

What rates are charged by those Mediums—whether Newspapers, Magazines, Bill Boards, Street Cars or Painted Walls.

What the cost of Posters, Street Car Cards, Half-tone Cuts or Printing should be to carry out your contemplated campaign there. How the kinds of type are named, and how many words of each will occupy a square inch of space. How to correctly check proofs of copy so as to save printer's time and charges—in fact a complete but thoroughly epitomized array of the fundamentals we consider necessary in preparing

Data-Built Advertising Campaigns

These are merely an indication of the kind of data you'll find condensed into the fewest words possible, for ready reference, in "THE MAHIN ADVERTISING DATA BOOK." It tells you, for instance, what number of families in America have incomes of $400 per year, $600, $900, $1,200, $1,800, and $3,000 to $6,000.

It tells which sections of the United States have the best average incomes and which the poorest. It tells the number of factory workers in each city and state and their average pay.

It tells about how many foreigners there are in each city and state who cannot read the English papers, and how best to reach them.

It tells the percentage of people in each section who cannot read any language, and so cannot be reached by any advertising but pictures, in Wall Signs and Posters.

It tells how many families live on farms, and what their average incomes are, in the different states—indicating what they could be expected to buy, through advertising. Then, it tells the average earnings, in different industries, and even details the average wages paid different classes of railway employees, thus indicating their purchasing capacity.

The price of "THE MAHIN ADVERTISING DATA BOOK" is only Two Dollars, by Mail, and it will be sent "on approval" to any Advertiser, Advertising Manager, or Business Man, who will write for it on his firm's letter-head. Address

MAHIN ADVERTISING COMPANY
808 American Trust Building
CHICAGO, ILL.

Mahin Advertising Company Chicago

Please send me a copy of your 1907 MAHIN ADVERTISING DATA BOOK on 30 days free trial. I will either return the book or remit $2.00 if I decide to keep it.

.....

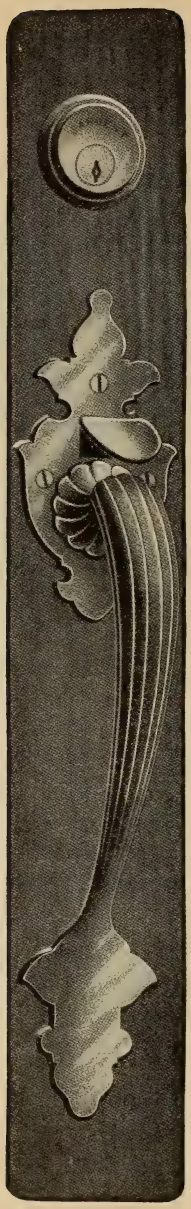
.....

FIG. 65

By showing only part of the book, space was saved in this advertisement. The general effect of the advertisement is very good

FIG. 66

A fine example of effective "corner placing" of the illustration



Consider the Effect of Hardware

In planning a home do not overlook the decorative possibilities of the hardware, and do not neglect the opportunity to exercise your own judgment in its selection.

SARGENT'S
ARTISTIC
HARDWARE

offers the widest latitude of choice. Designs are made to harmonize with every style and period of architecture.

Sargent's Book of Designs
Sent Free

will prove invaluable if you are building or remodeling. Write for it.

If you are interested in Colonial Styles, ask for our Colonial Booklet.

SARGENT & CO.,
154 Leonard Street,
New York.

FIG. 67

This illustration is nearly as effective as a showing of the actual goods would be

"Silver Plate that Wears"
VINTAGE
BERKSHIRE
EVIN
PRISCILLA
Select Your
Christmas Silver Early
Make your selections of Christmas silver early and secure exclusive designs—the great popularity of the "1847 ROGERS BROS." brand soon depletes holiday stocks, and delay may force you to accept an inferior substitute.
"1847 ROGERS BROS."
represents the best silver plate that money can buy. Beautiful in conception, perfect in taste and of the newest shapes, combined with that enduring quality that assures life-long service.
Knives, forks, spoons, and serving pieces are obtainable in patterns to match, and sets may be completed at any time. Sold by leading dealers everywhere. Send for catalogue "L-30" to aid in selection.
MERIDEN BRITANNIA CO., Meriden, Conn.
(International Silver Co., Successor.)

FIG. 68

Hopkins & Allen DOUBLE BARREL SHOT GUNS
No other double guns offer so much value at the price.
The twist and Damascus steel barrels are of the finest make and are imported by us. The plain steel barrels are decarbonized steel of selected American manufacture. Frames are case-hardened steel, and our stocks are made of the best selected walnut.
In shooting and quick handling qualities, and in durability and precision, these double guns are the equal of double guns costing fifty to seventy-five dollars.
AS AN EXAMPLE OF PRICE
This imported hammer double gun in 12 or 16 gauge, 26 or 30 in. barrel, $20
In hammerless pattern, $30
Imported English twist barrel and decarbonized plain steel barrel double guns—hammer and hammerless — at proportionate prices.
THE Hopkins & Allen JOINT
Is a marvel for such low-priced guns. It positively cannot shoot loose, as it is arranged to take up wear, and keep strong and solid after years of continuous usage.
SEND FOR OUR COMPLETE GUN GUIDE AND CATALOGUE FOR 1907. It's free. Gives best prices and offers most complete line of fire-arms manufactured.
The Hopkins & Allen Arms Co.
13 Chestnut Street, Norwich, Conn., U. S. A.
World's Largest Manufacturers High-Grade Popular-Priced Firearms.

FIG. 69

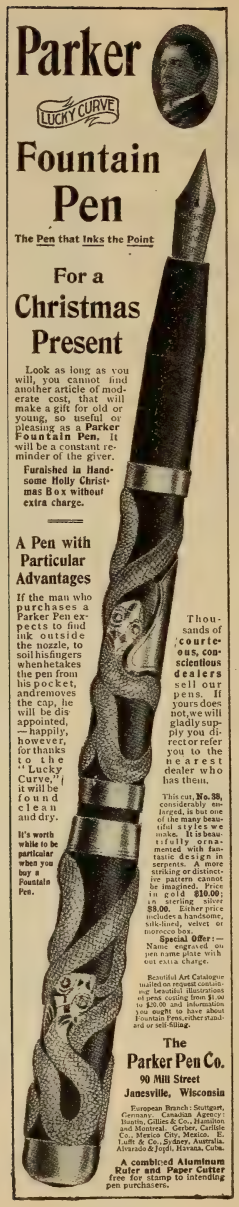

Parker
LUCKY CURVE
Fountain Pen
The Pen that Inks the Point
For a Christmas Present
Look as long as you will, you cannot find another article of moderate cost, that will make a gift for old or young, so useful or pleasing as a Parker Fountain Pen. It will be a constant reminder of the giver.
Furnished in Handsome Holly Christmas Box without extra charge.
A Pen with Particular Advantages
If the man who purchases a Parker Pen expects to find ink outside the nozzle, to soil his fingers when he takes the pen from his pocket, and removes the cap, he will be disappointed, — happily, however, for thanks to the "Lucky Curve," it will be found clean and dry.
It's worth while to be particular when you buy a Fountain Pen.
Thousands of courteous, conscientious dealers sell our pens. If yours does not, we will gladly supply you direct or refer you to the nearest dealer who has them.
This cut, No. 38, considerably enlarged, is but one of the many beautiful styles we make. It is beautifully ornamented with fantastic design in serpents. A more striking or distinctive pattern cannot be imagined. Price in gold $10.00; in sterling silver $8.00. Either price includes a handsome, silk-lined, velvet or morocco box.
Special Offer: — Name engraved on pen name plate without extra charge.
Beautiful Art Catalogue mailed on request containing beautiful illustrations of pens costing from $1.00 to $20.00 and information you ought to have about Fountain Pens, either standard or self-filling.
The Parker Pen Co.
90 Mill Street
Janesville, Wisconsin
European Branch: Stuttgart, Germany. Canadian Agency: Baptin, Gillies & Co., Hamilton and Montreal. Gerber, Carlisle Co., Mexico City, Mexico. E. Luft & Co., Sydney, Australia. Alvarado & Jordi, Havana, Cuba.
A combined Aluminum Ruler and Paper Cutter free for stamp to intending pen purchasers.

FIG. 70

in itself, overshadows the text to a noticeable degree. By placing an advertisement like this in an outside column, so that the half-tone will be next to the margin, this effect may be obviated to some extent. A closer setting of the reading matter will also help to overcome this objection.

49. Working Illustration Into the Border.—Fig. 68 shows how an illustration can be very attractively worked into the border. In advertisements similar to this, where the outlines of the space devoted to type are very irregular,

Fig. 71

more symmetrical results can be obtained by making the type follow closely the lines of the illustration or the border, as the case may be. This rule is exemplified in Figs. 2 and 15.

50. Diagonal Arrangements of Illustrations.—It rarely happens that an illustration will lend itself to the arrangement shown in Fig. 69. The plan of display is sufficiently out of the ordinary to attract attention, and at the same time, the illustration exhibits the vitally important features of the gun without any unnecessary waste of space.

The stock and barrels, which look very much the same in all guns, are not shown, thus permitting a bolder view of the parts specifically treated in the text. In an advertisement of this character, it is necessary to fill the space closely if a

The Cunning of Cookery

¶ When appetite waits on hunger, the pleasure of eating is confined to the flavor—then try not to satisfy hunger, but rather to titillate the palate and start the gastric juices flowing that hunger may beckon appetite. Try this with your husband, fresh from the office with the cares of business paramount. You tempt him, you abstract him, he talks, he eats and he lives to enjoy and not to exist.

¶ The palate tempting Soup, the kind that makes your mouth water, is best made with Armour's Extract of Beef, the best extract of the best beef. "Culinary Wrinkles," sent free, tells how to make that kind of soup, how to make rich and wholesome gravies and how to make the left-overs of today into dainty bits for tomorrow.

¶ Buy a jar of Armour's Extract of Beef. It will prove its worth, whether for elaborate spreads on special occasions or for your every-day plain and simple family fare.

Send postal today for "Culinary Wrinkles," will help you in many ways. Address **Armour & Company, Chicago.**

FIG. 72

symmetrical appearance is to be secured. A small spot of white, such as would be occasioned by the omission of the three short lines above the barrels in Fig. 69, would give an unbalancing effect. Filling the space under the gun more compactly would improve this advertisement.

51. An effective way of treating a long cut in a long, single-column advertisement is to run it diagonally across the full length of the space, as shown in Fig. 70. Illustrations placed in this manner cannot fail to attract attention, but they cause the type to be set in very narrow measure, which detracts from the legibility of the text matter. Very few illustrations can be placed effectively in this way.

52. Illustration at Bottom of Advertisement. Frequently, it is not desirable nor advisable to place a single

Fig. 73

illustration at the bottom of the space, but it sometimes happens that this proves to be the most attractive arrangement possible. In the advertisement shown in Fig. 71, the heavy display at the top perfectly balances the cut at the bottom, and as a result the advertisement is very attractive. The very character of this illustration makes the position at the bottom a logical one. All the space has been utilized in this example. Fig. 72 shows another advertisement in which the cut has been placed at the bottom. In this case, the illustration so nearly approaches the tone of the type used that it might be put anywhere in the advertisement.

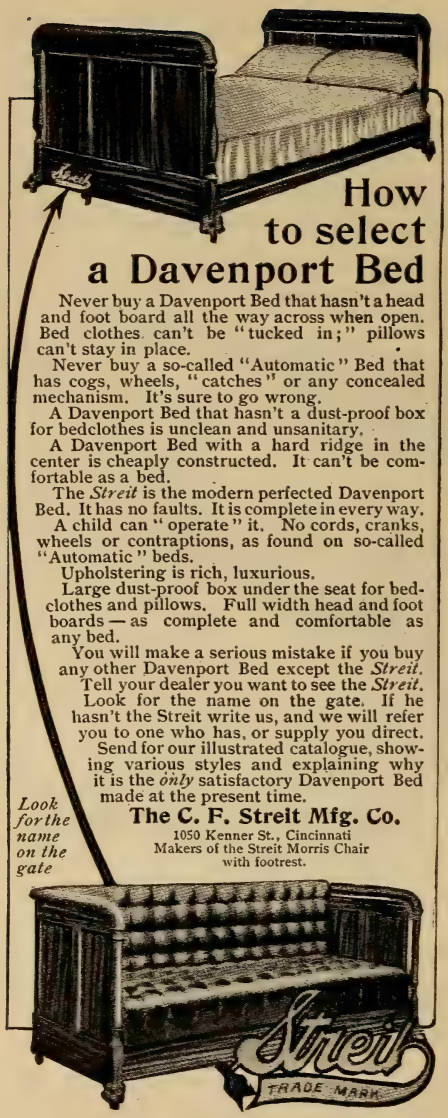


Fig. 74

One way of balancing two illustrations in a small advertisement

For Water Tube Boilers

Important Facts About Boiler Scale

For Return Tubular Boilers

A very important fact in regard to Boiler Scale is that it can be entirely removed from any boiler. whether water tube or return tubular, in less time and more effectually by the use of the Dean Boiler Tube Cleaner than by any other means known to engineering science.

This is a FACT and cannot be disputed.

The Dean will save your coal, time, money and power.

The Dean will relieve you of worry and annoyance.

The Dean can be used in different sizes of tubes.

The Dean will pay for itself in a short time.

The Dean is now used in the largest power plants in the world.

The Dean proves that all compounds are failures.

The Dean by a single trial will convince you that it is the ONLY satisfactory tube cleaner.

You can make this trial free in your own plant by simply asking us to loan you one.

Write at once and tell us the type of your boiler and the size of the tubes and we will send you a Dean immediately.

No obligations—we are glad to do it.

The Dean is a convincing argument.

When you write ask for "Boiler Room Economy" a handsome book filled with interesting information.

THE WM. B. PIERCE COMPANY

323 Washington Street, Buffalo, N. Y.

FIG. 75

This advertisement demonstrates how two cuts of nearly the same size and shape may be placed in the upper corners of the space. The white space in this example has been utilized in a way that gives the advertisement a very readable appearance

53. Balancing the Illustration With a Border. Sometimes, when a heavy illustration has to be used and no other means of balancing it is open, a border of sufficient strength can be utilized for this purpose, as shown in Fig. 73.

PLACING OF TWO OR MORE ILLUSTRATIONS

54. In advertisements where two illustrations of nearly the same size are to appear, one may be made to balance the

FIG. 76

An example of two illustrations placed in the lower corners. The strong lines at the top restore the balance

other. This may be done in several ways, namely, by placing one cut at the top and the other at the bottom; by placing both cuts at the top or both at the bottom; by placing the cuts

You need not be an expert to see the difference between a cup of coffee made from clean, uniform particles of

Barrington Hall
The Steel-Cut Coffee

and a cup made from Mill-ground Coffee, containing large and small pieces, chaff and dust.

IN BARRINGTON HALL COFFEE the pieces, being of uniform size, yield their flavor evenly and then settle like clean sand at the bottom of the coffee pot. Not so with mill-ground coffee. It takes so much longer to extract the flavor and strength from a large piece than from a small one that the small pieces and dust are boiled to death long before the oil is fully extracted from the large pieces.

It is this overcooking, unavoidable in unevenly ground coffee, which brings out the tannin and makes coffee disagree with some people.

Use Barrington Hall for a few days and you will see that it makes a coffee that is better, more wholesome and more economical, because you can get from it the maximum amount of the delicious flavor and the minimum of the astringent tannin.

PRICE: 35c. to 40c. per pound according to locality. Packed in sealed tins only. If your grocer tries to sell you something "just as good," he has his own interest, not yours, in mind. Write us and we can tell you how and where to get Barrington Hall. If you accept an imitation, please do not judge our coffee by it.

SPECIAL TRIAL OFFER. For ten cents in stamps or coin to pay cost of packing and mailing, we will send you enough Barrington Hall to make eight cups of delicious coffee, together with our beautiful, frosted aluminum graduate, designed for measuring—rather than guessing—the amount of dry coffee to be used.

Address nearest office

108 Hudson Street, New York City or **252 N. Second Street, Minneapolis, Minn.**

BAKER IMPORTING COMPANY
COFFEE IMPORTERS

FIG. 77

In this example, one illustration supplements the other and thus makes it necessary to place them close together

diagonally across from each other; or by placing both cuts together near the center, where they will be easily balanced.

55. One Illustration at Top and One at Bottom. Fig. 74 shows how, in a long, narrow space, one illustration may be placed above the other so as to produce an effective display. Where this arrangement becomes necessary, the heading can be made to give the advertisement a balanced effect.

FIG. 78

The typewriter-ribbon border binds this advertisement together in an artistic and attractive manner

56. Both Illustrations at Top.—In the advertisement shown in Fig. 75, the two cuts at the top are balanced horizontally. This is a simple way of balancing two cuts that are very similar in size and shape.

57. Both Illustrations at Bottom.—The advertisement in Fig. 76 shows an arrangement somewhat like that of Fig. 75, except that the cuts are placed in the lower part of the advertisement. This balanced plan of display is made possible by the light character and the long, narrow shape of the illustrations and the bold type at the top.

58. One Illustration Immediately Above Another. When only two illustrations are used, it is seldom possible to place one immediately above the other with good effect. Sometimes, however, when there is an intimate connection

FIG. 79

An example of an effective diagonal arrangement of illustrations and of the oval form of border

between the two, this arrangement becomes desirable in order that the selling argument may be strongly and clearly presented and be at once apparent to the reader. In the advertisement shown in Fig. 77, by placing the illustrations

close together, the point brought out is obvious at a glance. If these illustrations were widely separated, much of their value would be lost. Illustrations of this character should be placed in the upper central part of an advertisement unless they are very light in tone, in which case they may be placed on either side without disturbing the balance.

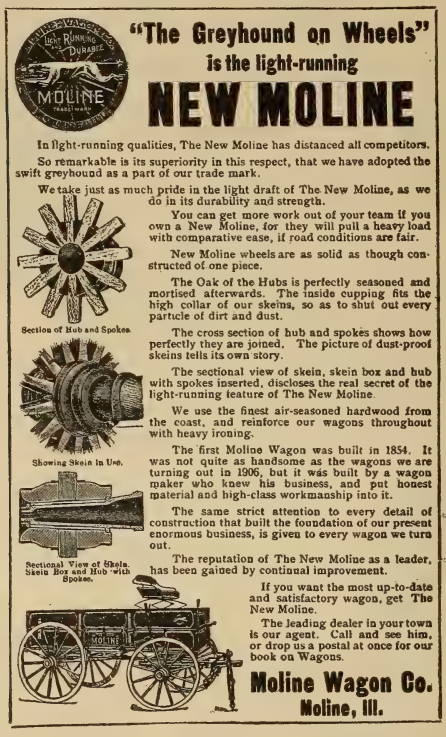


FIG. 80

An example of how four illustrations and a large trade mark can be arranged effectively

59. Diagonal Placing of Illustrations.—By placing two cuts diagonally across from each other, one in the upper and one in the lower corner, as shown in Figs. 24, 78, and 79, some very attractive and well-balanced effects can be obtained.

ARRANGING DISPLAYS OF UNEQUAL VALUE

60. A more complex problem than any of the foregoing is the balancing of isolated units where the chief feature of display is much larger than any of the others and is placed some distance from the center. When this occurs, the principal unit can be balanced only by two or more smaller ones. Fig. 15 presents an example in which two display lines, the border, the body matter, and a small illustration combine with the upraised arm of the athlete to balance an illustration that is very much out of proportion to all the other units of the advertisement. This example also shows how an illustration may be made to direct the reader's attention to the body matter; it is always important for the illustration to do this when pointing or showing action. In every particular, the advertisement shown in Fig. 15 is an exceptionally fine example. The advertisement shown in Fig. 12 also exemplifies this rule for balancing large units with several smaller ones. Here, the tall dish of cakes is balanced by the upper display lines, the figure of the boy, and the can in the lower corner.

61. Placing of Four or More Illustrations.—Sometimes it is necessary to run several cuts along one side of the space, as shown in Fig. 80. When this is done, it is not advisable to have the illustrations more than one-third the width of the entire advertisement. Owing to the close relation between the cuts, the advertisement shown in Fig. 80 is made stronger by this style of arrangement than it would be if the cuts were scattered. In this example, the plain setting and sturdy display type are very appropriate to the subject of the advertisement.

ILLUSTRATIONS IN DEPARTMENT-STORE ADVERTISEMENTS

62. Illustrations are very necessary in the large advertisements used by department stores. Attention to a quarter-page advertisement may be attracted and held by a strong type display, but a page department-store advertisement without a cut is usually a dreary and unattractive waste of type. It is not impossible to make an all-type newspaper page look interesting, but the setting must be open or very distinctive. A page of matter set closely in small type and in a commonplace style is not inviting to the eye. A few good illustrations in a large advertisement serve to catch the eye and direct the attention. To be of the greatest value, these illustrations should be so distributed throughout the advertisement that the arrangement will be symmetrical and also give strength to the general scheme of display. Where several illustrations are used, a better balance can usually be secured by having one of them large enough to dominate all the others. This illustration should then be placed in the upper central part of the advertisement. If it is put below the center, the advertisement will likely have a "bottom-heavy" appearance.

Care should be taken to avoid placing near each other illustrations of human figures that are drawn to different scales, as this arrangement will give them the ludicrous appearance of giants and dwarfs.

In Figs. 81 and 82 are shown two examples of large advertisements in which the illustrations are well arranged. In each of these advertisements, the largest single unit is placed in the upper central part of the space and the smaller ones are distributed around the edges. There are almost innumerable ways of arranging illustrations in a department-store advertisement, but the aim in every case should be to get a symmetrical effect.

Chicago's practical gift-center

—never in its history has The Hub been so well prepared as now to meet the tremendous demands that will be made upon its holiday stocks during the remaining three days of preparation for Christmas: in each of the six magnificent departments are displayed innumerable gifts, every one suitable & appropriate to the purpose: for the benefit of those still undecided "what to give" let us suggest a Hub gift certificate, issued for any amount, redeemable in merchandise at any time, and altogether the most thoroughly satisfactory present one can give.

—in our youths', boys' and children's department will be found many useful and practical articles, very desirable and inexpensive. *(second floor)*

—extra special: youths' suits, cut in single or double-breasted models, 14 to 20 years, of pure all-wool serges, thibets, cheviots & fancy cassimeres, nicely tailored, $12 to $13.50 values, at **$9.50**

—youths' extra fine brown suits, all sizes, 15 to 20 years, cut in the very newest models in college, university and Pat-U-Frat styles, hand tailored, pegtop trousers, three and four button coats, regular $25 values, at..... **$20**

—youths' overcoats, 15 to 20 years, cut in single or double breasted models, made of splendid vicunas & friezes, specially priced at..... **$10**

—little fellows' Russian overcoats, 2½ to 9 years, excellent values at $3.50.

—boys' two-piece double-breasted and knickerbocker suits, 7 to 16 years, of durable cassimeres and cheviots, nice assortment, at $3.50.

—boys' and children's overcoats, 2½ to 16 years, in Russian, box and tourist styles, splendid values at $6.

—youths' and boys' fancy and white vests, newest models, $1.25 and $1.35 values at 98c.

—boys' rubber coats, caps and hats, all the newest styles.

—youths' and boys' gloves, genuine buckskin gauntlets, black dogskin and fine electric fur seal, fleece lined: regular $2 values, special at $1.50: finer qualities, $1.95 to $4.95.

—youths' and boys' fine silk mufflers, cut extra full size, the kind that usually sells for $1.25 at 95c: finer qualities, $1.50 to $2.45.

—youths' and boys' fine laundered dress shirts, sizes 12 to 14½, regular $1.75 qualities, special, $1.35.

—youths' and boys' sweater jackets, 22 to 36 sizes, exceptional holiday values at $1.50 $1.95, $2.50, $2.95, $3.45, $3.95, $4.45 and $5.

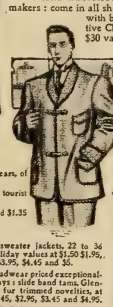
—girls and boys' headwear priced exceptionally low for the holidays: slide hand tams, Glengarrys, turbans and fur trimmed novelties, at 95c, $1.45, $1.95, $2.45, $2.95, $3.45 and $4.95.

—youths' and boys' cloth caps in all the prevailing styles, also electric and pieced sical fur caps, skating and Detroit styles, at 95c, $1.45, $1.95, $2.25, $2.95 and $4.95.

—25% to 33% reductions on men's fine clothing enables every one to secure his Christmas outfit at unprecedented savings. *(main, third floor; overcoats, fourth floor)*

—men's pure Australian wool suits, in dark and medium gray shades: new extreme long style coat, also medium length, with pegtop or conservative trousers: these strictly hand-made suits can't be bought anywhere else in Chicago for less than $22: holiday price **$15**

—men's automobile overcoats or ulsters, designed for The Hub by one of the best makers: come in all shades of brown and gray, is cut 52 inches long, has close-lifting, button-to-the neck collar, with broad, shapely shoulders and full loose-hanging skirts: also overcoats, cut in the conservative Chesterfield and full box styles, included in this very exceptional sale of $25 and $30 values, at choice for..... **$20**



—men's finest silk-lined overcoats of the highest grade foreign and domestic vicunas, meltons and kerseys, lined throughout with guaranteed pure-dye silk and interlined with soft nun's cloth, thus insuring extra warmth and durability: these coats are the very best of $35 and $40 values: holiday price **$25**

—men's strictly all-wool hand-tailored overcoats, made of kerseys, vicunas and fancy cheviots, in the conservative Chesterfield box and extreme long length styles: they come in plain black, blue, brown and fancy shades, lined with the best serge linings, Skinner's satin sleeve lining: sold everywhere for $20: holiday price..... **$14.75**

—500 men's strictly all-wool suits, hand-tailored throughout, all cut in the season's newest fashions, and never before sold at less than $15: specially priced at The Hub for the holidays..... **$10**

—smoking jackets or house coats, ideal Christmas gifts: specially attractive lines of smoking jackets in a variety of plain and fancy colors at $5 and $6: finer qualities at $7.50, $9 and up to $15: lounging robes, specially low priced at $8.50, $10, $13.50, $16.50, $20 and $25.

—1,500 pairs men's pure worsted trousers, hand-tailored throughout, cut in pegtop or regular styles, worth $6 and $7: holiday price $5.

—Prince Albert, full evening dress and dinner suits, including the models of the famous "Atterbury System"—most extensive showing of the finest clothes in America: prices $25 to $50.

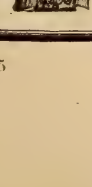
—if you wish to see the busiest haberdashery department in Chicago, visit the Hub to-morrow: hundreds of holiday suggestions here, appropriate, priced right. *(main floor)*

—neckwear: all that's new, correct and fashionable will be found in this section: fancy four-in-hands in original designs and rich silks at 50c to $3.50: English squares and Ascots, $1 to $3.50: batswings, 25c to $1: our special offer of folded four-in-hands at 55c is a great opportunity to obtain fine neckwear at a medium price: they are regular $1 values, each in a fancy Xmas box.

—mufflers and reefers: exceptional values, no matter what style you may desire: extra heavy pure silk squares, in a variety of colors, special holiday price $2.50: full size reefers in plain and fancy designs, all colors, $1 to $5: each in Xmas box.

—jackets and sweaters: its easy to fill your wants here, our showing is the most extensive in Chicago, and our values the greatest: plain colors and fancy trimmed, $2.50 to $7.

—waistcoats: authoritative styles at all times in this section, all colors in stripes, plaids and plain, both light and dark shades; in flannels and all other fabrics, at $2 to $10: rich creations in full dress and tuxedo waistcoats at $3.50 to $10.



—gloves for street or dress wear, blacks, tans, greens & grays in all weights, unlined or silk lined, in kids, capes and mochas, every make at $1.50, $1.75, $2, $2.25, $2.50 & $3. At every price you are assured satisfaction: fur gloves, moderate prices for reliable gloves, every style of mitten and glove represented at $1.50 to $18: at $4 we show a fine quality of Canadian muskrat, heavy fur, lamb lined, heavy corduroy lining at wrist, goatskin palm, a gift that's bound to please.

—jewelry novelties: scarf pins and link buttons, the latest foreign novelties, original designs: stone sets in fancy designs in gold and plain solid gold, (engraved free), 50c to $6: fob & fob locket, a very rich selection of clever patterns, 50c to $3: combination sets, pin and link buttons designed in gold, with stone sets, $1.00 to $4: vest buttons, studs and links in many new ideas, $4 to $8: jewelry boxes for all.

—men's shirts: a practical gift and one that's appreciated: the good taste used in the selection of our line insures satisfaction: plaited or stiff bosoms in every conceivable color and pattern, $1 to $3.50: French flannels, very popular, $2.50 to $5: fancy silks in all colors, $3 to $5.

—handkerchiefs: linens, silk and linen and pure silk, 25c to $1.50: initial handkerchiefs, a large assortment of styles, box of 6, 85c, $1.50, $2.75 and $4.50: plain hemstitched linen, 25c, 35c and 50c each: at 50c each we show a beautiful line of fancy silks, each in Xmas box.

—men's hosiery: the productions of the foremost foreign makers receive full presentation here, exclusive patterns as well as solid colors 25c to $1: all solid colors in silks at $1, $1.50 and $2.50: four pairs of silk lisle hose, in fancy Xmas box, $2: holeproof sox, what better gift for him than a box of the original guaranteed sox?

—suspenders: a popular gift, all styles represented here, fancy patterns and plain colors, lisle and silk web, the better qualities having sterling and gold buckles (engraved free) 50c to $5: sets of suspenders, garters and arm bands to match, $1, $1.50 and $2.50: leather suspenders in fancy boxes, ideal gifts, $2.50.

—umbrellas, headwear and leather goods: this interesting section is popular with the discriminating shopper who seeks sensible and useful things for Christmas giving. *(main floor)*

—there is nothing that pleases a man more at any time, than to have a new up-to-date hat, and most men need a fresh one just now: present him with a "Bromley" at $3, "Tress" at $5, or a "Preston" silk hat at $5 or $7, and you will have given him "just what he wanted."

—you can buy him a good seal fur cap here for $5, either Detroit or driving shape: finer grades $10, $15 and up to $25: other fur caps, not seal, same styles, $1.98, $2.50, $3 and $3.50.

—fine all-silk umbrellas, 26 and 28-inch sizes, with handles of stag and cape horn, ivory, gunmetal and fine natural wood for $3.95: finer qualities $5, $6, $7.50, $10 and up to $20.

—gifts in leather goods: men's and women's cowhide suit cases at $5, finer grades $7.50, $10, $15 and $20: men's and women's bags of genuine black walrus, 16, 17 and 18 inch sizes $8.50, finer qualities up to $21.50: men's and women's cowhide leather suit cases fitted with complete set of toilet articles $10, finer grades up to $30: traveling bags of alligator, seal, walrus, cowhide and grain leather fitted with traveler's requisites for the toilet, $12.50, $16.50, $20 and up to $40: dressing cases, made of all the desirable leathers, fitted with toilet articles suitable for men and women at $2.50, $3.50, $5 and up to $35: ladies' shopping, carriage and hand bags, 98c to $25.

—also ladies' back strap purses, in the latest styles and all leathers, prices 98c to $10.

—collar bags in Persian and ooze calf, all colors, double silk cord, 98c to $8.

—cigar cases of every description, all leathers, all colors, $1.50 to $10.

—bill books, bill folds, made with secret pockets, combination bill and coin purses in all leathers, 50c to $5.

—letter cases, pass cases and photo holders, in numerous styles and leathers, 98c to $5.

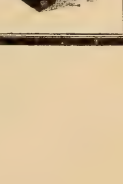
—military brushes in leather cases, all the new styles, $1.50 to $7.50.

—Gillette safety razors in leathers, nickel and silver cases, $5 to $12.50: other makes, $1 to $7.50.

—roll-ups of waterproof plaid material, also seal grain leathers, made with pockets, for toilet articles, 98c to $3.50.

—traveling clothes hangers, in neat leather boxes, all colors and different qualities, 98c to $3.

—thermos bottles, the invention of the age, $5, $6 & $7.50.



—Christmas slippers and shoes for all the family. *(main floor)*

—men's cavalier slippers in vici kid, pebble goat and Russian calf, in red, black and tan, at $2.50 to $3.50.

—men's opera slippers in seal, calf and vici kid, at $1.50 to $3.

—men's patent leather dancing pumps, 1, 2 and 3 eyelets, turn and welt soles, at $2.50 to $5.

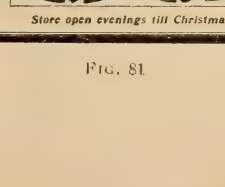
—men's vici kid and Russia calf Everett slippers, in tan, black, red, brown and green leathers, 75c to $2.50.

—ladies' party slippers in red, blue, white, pink and black, strap and button style, at $1.50 to $5.

—ladies' shoes and Oxfords in all the latest and up-to-date styles and leathers, at $1.50 to $6.

—misses' and children's felt and fur trimmed slippers and Juliettes, in red, brown and gray, 75c to $1.25.

—boys' and little gents' shoes and slippers, made of the best material that money can buy, $1 to $3.50.



Store open evenings till Christmas

Fancy Goods

Hillman's—Third Floor

Bathroom sets, complete with 6 pieces, white enamel, special 85c

Cooking utensils, half made, also 1 inch hole, 3 quart size, special 98c

Tinware, pieces and assortment, special 1.30

Children's Rocking Chairs, 2 sizes, 1 with back, 1 without back, special 19c

Heavy Aluminum Ware, 3 quart size, special 25c

Xmas Stat'nery

Hillman's—Third Floor

Gift Stationery, in Christmas boxes, in satin assortment and holiday remembrances, from open a box of the finest materials

Box stationery, 1 pound, 1 quire, special at 25c

Box stationery, 2 pounds, 2 quires, special at 50c

Box stationery, 3 pounds, 3 quires, special at 75c

Box stationery, 5 pounds, 5 quires, special at 98c

Full line of Christmas Cards, Seals, Tags, Ribbons, Crepe Paper, etc.

All sizes of stamped Linen Goods, Pillow Cases, Scarfs, Dresser Scarfs, Centerpieces, etc. 25c, 50c and 65c

Beginning to-morrow this store will remain open evenings until Xmas

HILLMAN'S

STATE & WASHINGTON STS.

Sale of Skates

Hillman's—Third Floor

Ladies' cast steel skates in all sizes, with leather heel supporters and leather toe straps, or Pack & Seybold's and Hyson Hyslop-end styles, Saturday 79c

Boys' cast steel skates, in all sizes, special 79c, Saturday special 43c

Men's cast steel skates, in all sizes, special 79c, Saturday special 1.29

Men's Hockey Skates—Ask for our special 98c, made of the best cast steel and some of the best skates on the market, 1 pair black, over 57 value, on 1.29

Xmas Cutlery

Hillman's—Main Floor

Pocket knives, made of the best grade of English cast German steel, two and three blades, ring size, horse head, etc., special at 1.75

Pocket knives, made of the best grade of English cast German steel, two and three blades, ring size, horse head, etc., special at 50c

Pocket knives, Barlows, Stockman, Jack Knives, Boy Scout Knives, Pen Knives, Pocket Knives, Scissors, Shears, Razors, Strops, Hones, Pocket Knives, Scissors, Shears, Razors, Strops, Hones, Pocket Knives, Scissors, Shears, Razors, Strops, Hones

METHODS OF PROCURING ILLUSTRATIONS AND OF ILLUSTRATING LAYOUTS

FILE OF ILLUSTRATIONS

63. In most cases, the ad-writer must depend on himself for ideas in regard to illustrations; therefore, it will be advisable to start a collection of clippings, or ideas, using a special file for this purpose. One of the best and simplest methods of keeping such a file is to use large envelopes. The illustration of a pretty hat may be filed in the "hat" or the "millinery" envelope; that of a bathing suit, in the "bathing-suits" envelope, and so on. By following this plan and clipping from a variety of publications, a file of matter will soon be collected that will prove very suggestive in getting up illustrations.

It is well, also, to include in the file specimens of first-class effects as well as those of good subjects. A fine example of a mass-shaded drawing, for instance, may be filed so that it can be shown to an artist when something is wanted in that particular style of drawing, and so on.

Commercial illustrators often maintain a file of illustrations, borders, samples of effective lettering, etc. that they think are likely to be suggestive or helpful in future work for customers. If a customer wishes a good Thanksgiving-turkey illustration, the illustrator may have in his file a dozen different turkey illustrations and may be able to make a new picture that is not a copy of any of the others but combines the good features of several. While there is strong argument for strictly original work in advertising, a great deal of the work that is classed as original is merely adaptation or improvement on the work of others. Of course, no extensive advertiser could afford, even as a matter

of business, to copy the illustrations of another extensive advertiser, and if a local advertiser wishes to copy an illustration used by a general advertiser, the proper course is to explain to the general advertiser the intended use of the illustration and ask his permission to use it.

Special cuts reproduced from drawings that have been made to order by capable artists are rather expensive for retail work, because it requires a good photograph of the article or of a model wearing the article or using it in

Fig. 83

some way, or else the artist must depend on his imagination. Sometimes the article, a shoe, for instance, may be sent to the artist; or, in the case of a special cut of some timely feature, a rough sketch or a well-expressed idea will usually give the artist a definite idea of what is wanted. In Fig. 83 is shown a special illustration made for the Wanamaker store for use during a convention of the Elks in Philadelphia.

It is a comparatively easy matter to give an artist directions for making an illustration of this kind.

64. In actual advertising work, the ad-writer should procure proofs of all the cuts that he expects to use at any time, and these proofs should be pasted in a book, properly numbered, and indexed. The numbers placed on the backs of the cuts should be made to correspond with the numbers in this book. Then, if the cuts are kept in a cabinet with their places numbered to correspond with the numbers on their backs, they will always be easy to find. Extra copies of proofs come in handy for pasting on layouts.

ILLUSTRATING OF LAYOUTS

METHOD FOLLOWED IN PRACTICAL WORK

65. Showing Illustration on Layout.—It is very important that the illustration to be used in the advertisement be shown on the layout In this way, the ad-writer can see the relation that the illustration bears to the other elements of the advertisement and thus be sure to allow enough space for it; also, with a layout of this sort, the printer will not be so likely to make mistakes. It will help both the ad-writer and the printer to get just the effect desired.

66. There are a number of ways in which illustrations may be shown on the layout. If the cut is at hand, it can be stamped on the layout with the aid of an ordinary inking pad and a few sheets of paper or a blotter. After placing the layout on the paper or the blotter, the cut should be inked, placed face downwards on the layout in exactly the position it is to appear, and then pressed with the hand. A little practice will demonstrate just how much pressure is needed to give a clear impression. If the illustration is a new one, the engraver's proof can be used to illustrate the layout; or, if the illustration has already been printed, it may be clipped

out of an old advertisement and pasted on the layout. When none of these means is available, the illustration may be sketched on the layout, or the dimensions of the base may be shown by placing the cut on the layout and drawing a pencil mark around it.

Unless, however, the cut is stamped on the layout or a proof is used, it is advisable to number the spaces for illustrations to correspond with the numbers of the cuts. Of course, when only one illustration is to be used in an advertisement and the cut is sent along with the copy, the printer cannot use the wrong one, but in large advertisements several cuts are sometimes used. Often, too, it happens that even when only one cut is to be used the printer has that cut on hand as well as several others belonging to the advertiser, and it is important to show just which one is wanted. If the illustration is such that it will not be perfectly clear to the printer which end is the top, the cut should be so marked that there will be no chance for error.

When the layout is to be shown to the advertiser, it should be more carefully prepared than when it is intended merely for the printer's guidance. For the advertiser, the layout should be made as attractive as possible; for the printer, a rough sketch will usually suffice.

67. Necessity of Sending Cuts With Copy.—When an advertisement is to be illustrated, the cuts should always accompany the copy, unless, of course, the printer already has them in his possession. In sending cuts by mail or by express, great care should be taken to protect them from injury by wrapping them in blotting paper, corrugated pasteboard, or some similar material. If two or more cuts are to be shipped at once, pasteboard or blotting paper should be placed between them.

METHOD TO BE FOLLOWED WHILE STUDYING

68. As none of the advertisements to be written while studying will be set up, cuts for the illustrations will not be needed; nevertheless, the illustrations should be indicated

on the layouts, just as in practical advertising work. By clipping illustrations from magazines, newspapers, and catalogs, and keeping the file already referred to, a collection of illustrations will soon be had that will afford something suitable for a layout of almost any advertisement that may be written. If a first-class illustration is seen in some publication from which it may not be clipped, a tracing of it may be made. If no suitable illustration can be procured from the collection of clipped illustrations and none can be

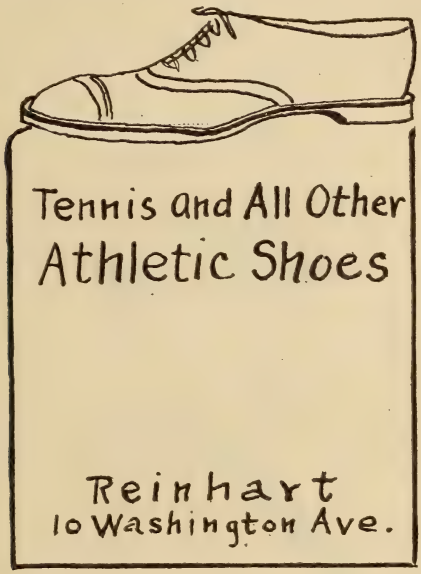


Fig. 84

found in a publication from which it may be traced, then a rough sketch as near as possible the size and style of illustration wanted may be put on the layout, as shown in Fig. 84.

If it is desired to use a line cut and only a half-tone illustration of the article is at hand, the half-tone clipping may be pasted on the layout and a note added that a line cut is to be used; or, a tracing of the half-tone may be made.

PURCHASING OF CUTS

STOCK CUTS

69. All expense for illustrations should be borne by the advertiser and not by the ad-writer, unless, of course, the arrangement is such that the ad-writer agrees to furnish stock cuts or to have special illustrations made and to stand the cost out of the compensation he receives. It is usually better, however, to so arrange that the advertiser will pay for the cuts; then, if it is decided to use more or better illustrations than was at first contemplated, there will be no complications.

Fig. 85

70. Stock cuts to be used in retail advertising are made up in great variety both as to subject and size, by a number of engraving houses. These concerns issue catalogs—sent free to advertisers—that show proofs of the cuts and also quote prices. The prices of these cuts range from 30 or 35 cents to several dollars each. The catalogs show illustrations of a general nature, as well as those of specific articles of merchandise. Fig. 85 shows a fair sample of a

simple stock cut. A cut like this would not cost more than 50 or 60 cents, and it could be used many times.

Most of the stock cuts are made from drawings of professional illustrators. They are sold at low prices because a number of copies of the same cut will be sold. A cut of the character shown in Fig. 85 would cost not less than $2—probably more—if the drawing and the cut were made especially for the advertiser. Fig. 86 shows an advertisement in which a stock cut is used.

71. Syndicate Cut Service.—In addition to a catalog of assorted cuts, a number of engraving concerns sell what is known as a "syndicate cut service"; that is, they send to their subscribers every week or every month a large proof sheet or a pamphlet of new and seasonable cuts from which to make selections. As these concerns usually limit this cut service to one advertiser in a city or to one advertiser in a particular class (selling, for instance, to only one clothing house in a given territory), there is no danger of the same illustrations being used by a competitor of the subscribing advertiser. It is always well, however, to have an agreement with the engraver on this point.

The syndicate service is a boon to the average retailer. It enables him to get nearly all the cuts he needs and saves a great deal of time and expense, for not every city has a good advertisement illustrator or a good engraving house. These proofs are made up about a month before the cuts are expected to be used, thus enabling the designers to bring in the latest thing in fashion and at the same time giving the retailer time to select and get his cuts on hand before the advertising event for which they are to be used. Styles in such goods as coats, cloaks, etc. change frequently and require seasonable cuts. It would be very injudicious for an advertiser to use an illustration of a short coat when long coats are in style. These syndicate cuts are usually made up by competent designers—often by the same artists that draw special illustrations for the most prosperous stores of the larger cities.

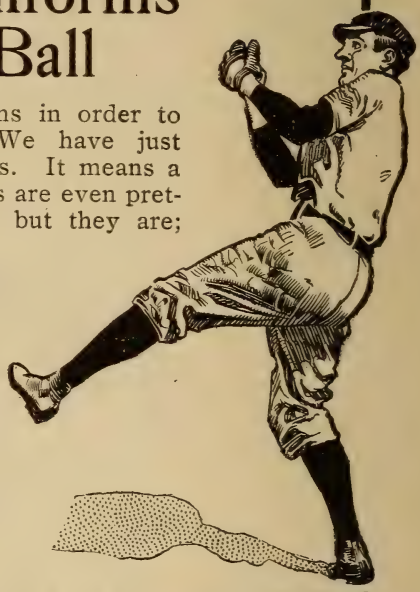
Get Your Uniforms And Play Ball

The nine must have uniforms in order to make the proper showing. We have just received our full line of samples. It means a great deal to say that the colors are even prettier than those of last season, but they are; and prices are no higher.

Come in and get samples to show the team. The style book this year suggests good color combinations. Copies free.

Complete suits—cap, shirt, belt, trousers, stockings, and shoes, $6, $8, $10, and $13.50. The $6 and $8 suits are the best we have ever offered at that price.

Get in your order early and get your suits early. Suits for whole team lettered free.



REINHART, 10 WASHINGTON AVENUE

FIG. 86

An advertisement illustrated with a stock cut. The only fault of the cut is that it shows too much white space for the remainder of the advertisement. This could be corrected by sawing off one corner and mortising the center to give room for a few words of copy

To get the best syndicate service and to have its exclusive use in his own city, a retailer must agree to use enough cuts to bring the charge up to a stated amount each month.

72. Disadvantage of Stock Cuts.—The principal fault in any kind of stock-cut service is that the cuts do not always illustrate precisely the article that the merchant desires to sell. He may want to offer a special lot of a particular model of women's corsets, but may not be able to get from the engraver's catalog or the monthly proof sheet a cut that exactly represents it. Any good corset cut may draw attention to the notice of the sale, but it is obvious that the best plan is to have a cut that accurately illustrates the article, for readers may compare the cut with the description. In a case like this, the advertiser may be helped by the use of a manufacturer's cut.

MANUFACTURERS' CUTS

73. Many manufacturers aid the retailer by supplying him, free of charge, with cuts of the goods that they sell him. When these cuts are well made, they have an advantage over the product of the stock-cut house in that they more truly illustrate the goods; that is, they show particular features that are not shown by a general cut. For instance, a cut supplied to the retailer by the manufacturers of the Crossett shoe would show the exact model of the Crossett shoe, while it is likely that a stock shoe-cut would not do so.

SPECIAL CUTS

74. No matter how great an assortment of stock cuts any cut-service house may have, it is practically impossible to procure ready-made cuts that will meet all the requirements of the retailer; and rarely can the general, the mail-order, or the trade-paper advertiser find in a cut service just what he needs.

In spite of the cheapness of cut service, there is something to be said in favor of the specially made cut for the

retail advertiser. He may put some individuality into it. The illustration in the advertisement shown in Fig. 87 is not only high grade, but it carries out the Vogel idea of using an arrow to point out the shapely collar that is claimed to be characteristic of Vogel-made coats. Thus, the ad-writer will sometimes find it advantageous to have special cuts made. For this purpose, it will be necessary to have: (1) a good idea for the special cut; (2) the services of an illustrator capable of making a suitable drawing; and (3) the services of a photoengraver.

In almost every town of 50,000 or more inhabitants there is at least one engraving house and usually some one that can draw well enough for newspaper reproduction. If there is no local engraving house capable of doing first-class work, excellent and prompt service can be had from any of the large engraving concerns located in New York, Philadelphia, Chicago, and other cities. Some of these firms have both a night force and a day force and can make cuts on short notice. Many of these firms have their own artists, and if given a photograph to follow or the object to be illustrated, they can produce the drawing as well as the cut.

Where illustrations of a very particular nature, such as those used in magazine or trade-paper work, are to be prepared, it is likely that the ad-writer in a small city will not be able to find an illustrator that is capable of giving the best results. In such a case, the assistance of the experienced advertisement illustrators of the larger cities will have to be secured.

75. Make-Up of Good Drawings.—In having a photograph of a drawing made, there is a very important thing to be considered, namely, the article that is to be illustrated. If a pair of shoes is to be advertised, it is not necessary to show a woman wearing a pair of the shoes, and all her friends around her in the parlor. Superfluous details and accessories not only occupy expensive space, but they actually take attention away from the central idea of the advertisement. Slight details are sometimes necessary to enliven an

Clearance Sale of Men's Suits
$13.75
Reduced from
$15, $18, $20, $22
Sensational news rarely finds a place in our advertising columns. But there is a time for all things. And here we give word of one of the most sensational movements in the history of men's clothes retailing. Hundreds of incomplete lots of this summer's suits have been grouped together and priced at $13.75. Most of them were formerly $20 and $22. None less than $15.
WM. VOGEL & SON
Broadway
Houston Street

FIG. 87

illustration, but they should be as slight as possible. If an advertisement of a shotgun is to be illustrated, it is not necessary to include broad views of woods, mountains, and rivers. To give realism and interest to the advertisement, game of some kind may be shown and the picture may illustrate the gun being fired by a hunter, but in such cases it may be better to show only the head and shoulders of the hunter, and this plan would give room for a larger illustration of the gun—the thing to be sold. Observe the adver-

FIG. 88

Another fine example of a mass-shaded drawing. The features of the gun, however, are not shown plainly

tisement shown in Fig. 88, for instance. While the strong contrast in the tones of this illustration make it attractive, it does not illustrate the superior features of the Lefever gun. The buyers of good guns are critical in regard to the appearance of a gun itself; therefore, the advertisement, attractive as it is, is fundamentally weak.

76. It is possible, of course, to err in the other direction and have illustrations so lacking in human interest as to make them weak. The ad-writer should use good judgment

and put in only those details and accessories that actually strengthen the illustration.

On comparing the illustration shown in Fig. 89 with that shown in Fig. 90, it will be found that Fig. 89 is so full of detail that the point intended to be brought out by the advertisement is obscure. By doing away with the crowd of men and showing the upper part of the figure of one man pleased with the Waterman "clip-cap," as shown in Fig. 90, a shaded pen-drawn illustration that is very effective results. Fig. 91 shows another example of good, simple effect. Nothing would be gained here by showing all the family at the table. In a small advertisement like this, a strong line drawing is much better than a wash drawing or a photograph. The main idea, the thing to which it is desired to draw attention, should stand out boldly; nothing should be introduced that will detract from it.

Artists, unless they are experienced in illustrating advertisements, are inclined to put in frills and ornamentations that usually have no place in advertising art. They are prone to give the ornamental side of the work precedence and make the advertising idea secondary; whereas, the order should be reversed.

77. The ad-writer may safely adopt and hold to the following principles: Illustrations should be bold and clear—not puzzles; there should be few details foreign to the advertising idea; and the article advertised should be in the foreground, where it will be seen. If the article can be illustrated in use, it is advantageous to do so.

It is not advisable to give a good illustrator no liberty to use his own ideas. Illustrators usually take a great deal of pride in their work, and when a drawing is to be changed, the ad-writer should be tactful in his criticisms and suggestions, so as to command the illustrator's interest and best effort.

To save unnecessary work and delay, it is better to have the illustrator submit a preliminary sketch before making the finished drawing. This sketch should be examined very

FIG. 89

An example of how too much detail obscures the real subject of the advertisement

FIG. 90

A better illustration of the idea used in Fig. 89. Only one man is shown and only a part of his figure is introduced. Note how attention is drawn to the clip-cap by the man pointing to it

FIG. 91

An example that shows how a strong illustration can be had in a small space if the details are few and bold

carefully and all necessary changes should be made. Some of the better class of illustrators charge for preliminary drawings a fixed percentage of their prices for finished work, thus protecting themselves against the dishonest client, who might otherwise secure preliminary drawings free and then take them to a cheaper illustrator.

78. Different Illustrators for Different Work. Every illustrator is better qualified for some special kind of work than he is for other kinds. A man may be expert in the executing of machinery illustrations and yet be unable to do acceptable human-figure work. Another may be at his best in lettering and ornamentation. It is obvious that that illustrator should be selected who is best qualified to do the work that is to be done. The large illustrating and engraving companies employ a number of illustrators, not all of whom specialize on the same kind of work. Frequently, several of the illustrators work on one drawing, one executing the human-figure part; another, the lettering; and so on.

79. Cost of Preparing Drawings.—No definite scale of prices for making drawings can be given. The cost of such work depends largely on the ability and reputation of the illustrator. A drawing that an illustrator in a small city will execute for $10 may cost $20, $30, or even $50 if the work is done by some well-known illustrator of one of the larger cities. Wash drawings are more expensive, as a rule, than line drawings. The human figure is an exceptionally difficult subject, and drawings including such figures usually cost more on that account.

It is cheaper to have a number of small drawings made on one order. In this way, the cost of small, simple drawings can be reduced to a few dollars each. The ad-writer is not likely to get a good drawing of fair size, including one human figure, for less than $10, and it is sometimes better policy to pay much more and secure the service of a better illustrator.

80. Use of Models in Making Illustrations.—In the designing of special illustrations, models are often found to be

indispensable. If a large store, for instance, wishes to make a feature of wedding dresses in its newspaper advertising, and something better than a stock cut is wanted, the best way to get such an illustration is to photograph a model wearing one of the handsome dresses and to make either a coarse half-tone from the photograph or a good line cut from a drawing of the photograph. Models are needed more in magazine and trade-paper advertising than in newspaper retail advertising, because little or nothing is available in the way of stock cuts suitable for magazine and trade-paper advertisements.

Good models are scarce, and models that are exactly suited to the advertiser's purpose are still rarer. It is not easy to find persons that have the physical attributes and posing ability necessary for photographic reproduction. Most models are women of attractive face and figure. To the average reader, the likeness of a pretty girl is very attractive; but mere prettiness is not enough. The model should appear bright, cultured, and neatly dressed, and should be shown in the act of using the article advertised or enjoying the results of its use, as shown in Fig. 92.

81. If it is desired to show the figure of a pleased woman in a gas-range advertisement, she should be shown using the range or examining it. Many advertisers content themselves by using the portrait of a pretty girl in an advertisement merely as an eye-catcher; however, if she is also shown to be closely associated with the article advertised, the illustration suggests to the reader that if the article appeals to such an attractive and intelligent person, it must have merit. This reasoning may not be logical; it is simply an impression brought about by the association of ideas. If the pretty model is not shown to be a user of the article advertised, why should the reader be interested?

There should be a moving force in every advertisement—a current of suggestions that leads the reader on from the point where attention was first caught, through the various stages of curiosity, interest, and conviction, to the action

FIG. 92

The half-tone in this advertisement is from a photograph of a real model that presumably wears the R & G corset. The oval border compels attention, but is a little too heavy to place so near a half-tone, which it causes to look gray

desired by the advertiser. It is undoubtedly a serious fault if the illustration only attracts the reader's attention by its prettiness and does not lead to a reading of the text.

Pictures of infants and young children appeal to mothers and are usually the best illustrations for advertisements of baby food, children's clothing, etc. (See Fig. 93.)

Elderly men make good models for advertisements of articles intended for practical, conservative men. Their age and experience indorse the article.

82. Adoption of One Model.—When the advertiser is fortunate enough to find a model exactly suited to his requirements, he does well to arrange with that model to pose exclusively for him. Professional models charge from $5 to several times this amount for posing, and while they understand the art of posing, there is the disadvantage that they pose for many advertisers. There is a New York model whose face and form appears in the advertisements of a dozen different firms; this tends to lessen individuality. It is less expensive and will give more individuality if attractive models are selected from private ranks. Mothers are usually not averse to having pictures of their pretty children in advertisements, and frequently the ad-writer can prevail on some young woman acquaintance to pose. The continuous use of the same model in varying poses is certain to create a live interest in the minds of readers, who soon begin to feel acquainted and are curious to see what the next pose or printed message may be.

MAKING OF SIMPLE ILLUSTRATIONS

83. It is not expected that ad-writers shall be able to do illustrating work. Advertising illustration is a broad field in itself, in which many specialists are engaged. If the ad-writer possesses some ability to draw and to letter, so much the better for him; but unless he is an accomplished illustrator, he will save time and expense, when a fine illustration is wanted, by going at once to some competent artist,

This is a picture of MARIE FREDONIA ROBB, 219 Chestnut St., Philadelphia. She is a

Mellin's Food Girl

and like all MELLIN'S FOOD children is bright, happy and well. MELLIN'S FOOD and good fresh milk make a modification that is like mother's milk.

That is the reason so many babies thrive on MELLIN'S FOOD.

WE WILL SEND YOU A SAMPLE OF MELLIN'S FOOD FREE UPON REQUEST.

MELLIN'S FOOD COMPANY, BOSTON, MASSACHUSETTS.

FULL-PAGE ADVERTISERS IN THE YOUTH'S COMPANION.

FIG. 93

As this child is the picture of health, the advertisement would probably attract the attention of every mother of a weak, puny baby

for when an advertisement is to be inserted in a number of publications that charge high advertising rates, the investment is too great to be endangered by a crude or inappropriate illustration. In such cases, it would be more economical to pay a specialist $10, $20, or even $50 or $100 for a good drawing rather than try to get along with a "home-made" one.

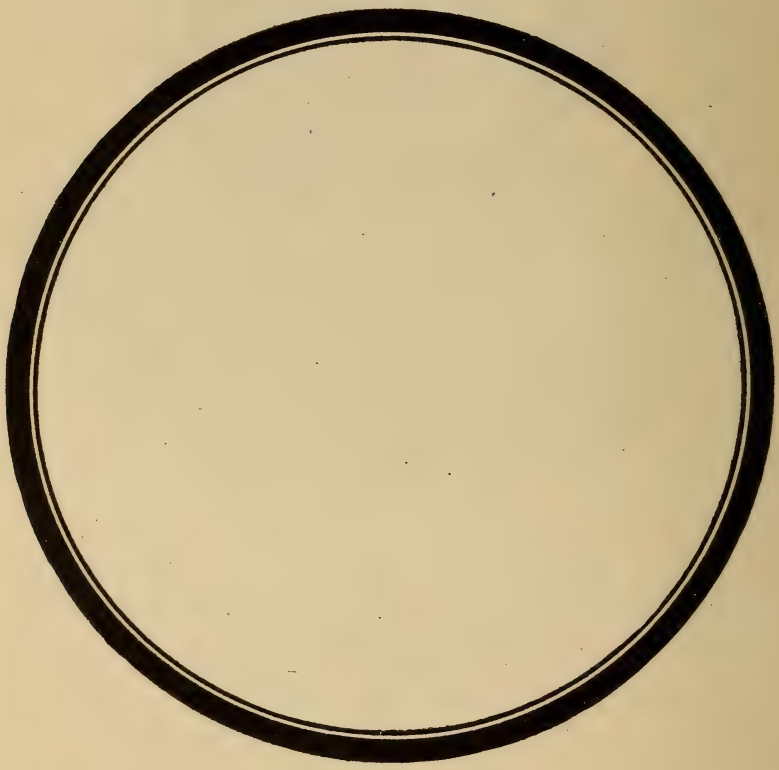


Fig. 94

Nevertheless, in retail work, if the ad-writer will give a little attention to drawing and lettering and will equip himself with a few drawing instruments, a drawing board, some India ink, and a supply of drawing paper, he will be able to get up some simple illustrations himself.

84. In Figs. 94, 95, 96, and 97 are shown reproductions of drawings made by ad-writers that claim to have no ability

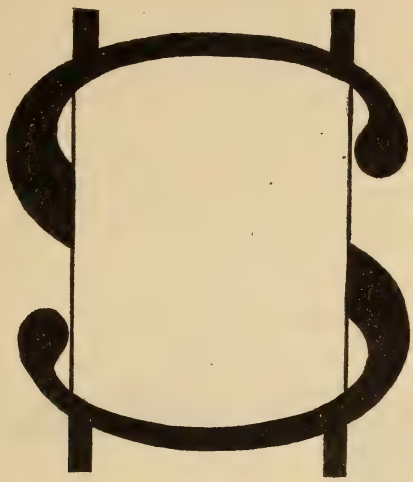


Fig. 95

as illustrators. All of these drawings are comparatively easy to make. A bow-pen, for instance, is all that is required to make a drawing from which to produce an effective border

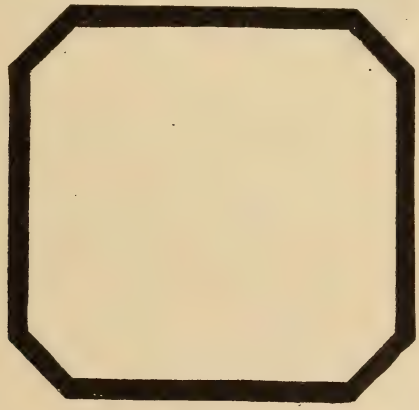


Fig. 96

cut like that shown in Fig. 94, while a ruler and drawing pen are all that are needed to make a cut like that shown in

Fig. 96, it being composed merely of straight lines carefully drawn. Figs. 95 and 97 require some freehand work, but if a design of this kind is first laid on carefully with pencil and then traced with ink, and all lines are made twice as long and twice as heavy as they are to appear in the finished illustration, the result will be a cut of fair quality.

After a line cut is made for the illustration shown in Fig. 94, an electrotype with a metal base should be made, and this should then be mortised square inside the circle, to facilitate the setting of the type matter. In using a cut like that shown in Fig. 97, the printer is expected to supply a border at the bottom and the right, so as to complete the

Fig. 97

outline of the home savings-bank. It will be noticed in this cut that only part of the coin is shown. It is illegal to make an exact engraving of an entire coin. If it is desired to show a coin in full, the lettering and design on the face must be radically changed, so that the United States authorities will not regard it as a reproduction of a coin.

85. The ability to make good drawings of simple objects and to make suggestive sketches of more difficult subjects, will often aid in securing ad-writing work, for it enables the writer to prepare a layout that will make his ideas clear to the advertiser. Many times a solicitor has been able to secure a good order for his publication by being able to prepare the

sketch of an effective design. Furthermore, the ability to make sketches enables the ad-writer to present his ideas more clearly to an illustrator. If a writer has a general knowledge of drawing and lettering, he will be a better critic of illustrations; but few ad-writers have this general knowledge, and it is not always worth while to spend the time necessary to acquire it.

MISCELLANEOUS REMARKS

86. Furnishing Cuts to Several Newspapers. When an advertisement is to be run in several newspapers, and there are no duplicate cuts on hand, it will be necessary for one or more of the papers to make matrices or await their turn for using the single cut. Some papers object to making matrices of small illustrations, on account of the extra labor it involves. In such a case the only thing to do is to give the cut to one paper and instruct the other to borrow it as soon as the first paper has finished using it. Where one paper is published in the morning and the other in the afternoon, this plan is practicable enough; but where both are morning or both are evening papers and both go to press about the same time, borrowing the cut will mean that one will be delayed until the paper having the cut has stereotyped the page containing it. Unless the papers are printed from stereotypes, it will be necessary for each to have a cut if the time of going to press is about the same.

87. The Filing of Cuts and Proofs of Cuts.—All cuts should be brought back from the newspaper office when the paper has finished using them and is not likely to use them again soon. Newspaper offices, as a rule, have limited facilities for storing cuts. The cuts should be filed carefully in the advertiser's office, with the tops of the cuts up and with blotting paper or pasteboard on top if other cuts are to be placed on them. The best method of filing, however, is to put them in cabinets having drawers just deep enough to hold type-high cuts. Unusual care must be taken with half-tones, as they are easily scratched and spoiled.

Proofs of advertisements may be filed conveniently by pasting them on the pages of a scrap-book. If there are a great many of the proofs, a better plan is to use a drawer of a cabinet designed for vertical filing, pasting the proofs on sheets that will stand on edge in the file. Guides can be used to separate the subjects, all proofs of shoe cuts being filed behind a guide bearing the word *Shoes*, and so on. The system may be carried out even further by marking on each proof, or near it, the numbers of the compartment and drawer in which the cut is kept. If, when the cut is sent out, a slip, with proper data, is left in its place, the record will always be complete.

88. Tendency of Illustrators to Draw All-Capital Lines.—Unless otherwise instructed, illustrators will ordinarily draw display lines entirely in capital letters, it being easier to make capitals than it is to make lower-case letters. Occasionally, the all-capital line is legible enough and is more artistic than the capital and lower-case line, but when the ad-writer wishes the principal catch line of an advertisement in capitals and lower-case letters, he should so instruct the illustrator.

TECHNICAL- AND TRADE-PAPER ADVERTISING

INTRODUCTION

1. Technical-paper and **trade-paper advertising,** while founded on the same principles as other advertising, have such distinguishing features that a special study of these branches is necessary to a full understanding of modern advertising. These fields are distinct from the general field, and the mediums used are all class mediums; but despite the fact that the technical- or trade-paper advertiser deals with a special class of readers that should be much easier to interest than a body of general readers, most technical and trade advertising is poor.

Taken together, these two branches form one of the poorest large classes of advertising. It would seem when a manufacturer has an article that appeals particularly to civil engineers or to retail druggists that the opportunity to use a publication reaching ten thousand civil engineers or ten thousand retail druggists would be regarded by him as an opportunity of great value, and that the space would be used with good judgment. But a great many manufacturers appear to buy space in technical and trade publications as a duty and to pay little attention to what is written to fill the space or to the arrangement and display of the matter. The illustrations and typography of technical- and trade-paper advertisements do not, as a whole, begin to come up to the standard set by the advertisements printed in the general magazines. Not all technical and trade papers are

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alike in this particular, however; a few have very creditable advertising pages.

The technical- and trade-paper fields offer great opportunity for skilful advertising work, because so long as most of the advertisements are poor or mediocre, the good advertisements will stand out stronger by reason of the contrast.

2. Definition of Technical-Paper Advertising.—By **technical-paper advertising** is meant the advertising addressed to a special class of consumers—those with an education or a training of some particular kind, and often those with superior technical educations.

Examples of technical publications are Mines and Minerals, which is read largely by mining engineers, mine owners, and various others interested in mineral products and mining; The Electrical World, which is read largely by electrical engineers, electricians, electrical students, electrical manufacturers, etc.; The Engineering News, a publication that covers the civil-engineering field broadly; The Engineer, a publication devoted to the interests of operating engineers—steam, marine, and electrical; The Medical World, a publication for physicians; Dental Cosmos, a publication devoted to dentistry; The Photo American, a photographers' magazine; and The American Carpenter and Builder, which is devoted to the interests of those engaged in house building. These papers are lacking in so-called popular matter, and do not appeal to the general reading public.

3. Definition of Trade-Paper Advertising.—By **trade-paper advertising** is meant advertising in publications that appeal to a certain "trade." The word *trade* is used here in its commercial sense and refers to dealers or retailers in some special line. Therefore, a trade paper is not one that is intended to reach the consumer, but one that is devoted to the interests of jobbers, wholesalers, and retailers—in most cases devoted almost exclusively to the retail field.

Examples of trade papers are The Dry Goods Economist, which is devoted to the interests of dry-goods merchants;

The Boot and Shoe Recorder, which is devoted to the interests of those who sell boots and shoes; The Furniture Journal, a furniture retailers' magazine; The Bookseller, Newsdealer, and Stationer, which is devoted to the interests of booksellers, newsdealers, and stationers; The Keystone, which is devoted to the interests of retail jewelers; American Druggist and Pharmaceutal Record, a publication for druggists and pharmacists.

4. Publications That Combine Technical and Trade Features.—There are publications that partake of the nature of both trade and technical publications. The Inland Printer, for example, is primarily a technical magazine devoted to the art of printing, but as printers are to some extent retailers, in that they buy paper and resell it to their customers, the magazine is to some extent a trade publication, and some paper manufacturers advertise in it in the trade-advertising style.

ADVERTISING IN TECHNICAL PAPERS

COPY AND DISPLAY

5. Technical Nature of Copy.—In advertising to the general public, great care must be exercised to see that descriptions are not too technical; that is, that the terms and arguments used are those which are commonly understood. Technical-paper advertising is different in this respect. It is directed to people that have been educated or trained along certain lines and that are thoroughly familiar with the common technicalities of their work and the materials used. Advertising of a very popular character would not appeal to such persons; what they are interested in knowing is the technical superiority of one article over others of its kind. A furnace should be described to a heating engineer in a very different way from that in which it would be described to a house owner that is not a heating engineer.

Suppose, for example, that a manufacturer of printing outfits desires to sell presses, type, etc. both to the general public and to printers. His advertisement to the general public would be directed to boys and young men and would be in the style of the advertisement shown in Fig. 1. This style of copy would appeal strongly to progressive boys and young men, but it is not the style of copy that would be required when the manufacturer wishes to sell large presses and outfits to the printer. The printer understands all the ordinary points of printing work; what he wants is technical information about the press or other printing equipment. In Fig. 2 is shown the style of copy used in addressing printers and publishers.

Printing is Profitable Work

It is also highly educational. No better way for a boy or young man to start earning money and learning a useful trade. Easy to learn. Our book "How to Become a Successful Printer" makes it possible to do real work in a few days. There are opportunities in every town for a progressive young printer. Carl Wilson, of Irvington, Va., writes: "Am clearing average of $10 a week with my outfit." Outfits for printing cards, letterheads, circulars, etc., from $8 to $40. Outfits for small newspapers, $50 to $150. Catalog, giving interesting particulars, free. Write today.

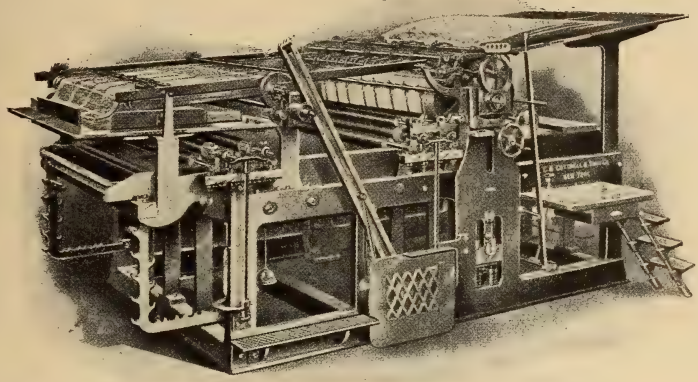
U. S. PRESS CO., DEPT. E, SCRANTON, PA.

Fig. 1

An example of how a printing outfit is advertised to the general public

6. The ad-writer should be on his guard, however, and not make copy too technical, for not every reader of a technical publication may have had the best training or the chance to observe a great variety of the materials used in his trade or profession, and may not understand extremely technical descriptions. In any event, it should be the aim in preparing copy, display, and illustrations to make the advertisement easy to read and easy to understand.

7. Methods of Procuring Technical Data.—The ad-writer that has not had a training that qualifies him to prepare an advertisement of a technical nature must depend largely on others—inventors, manufacturers, and salesmen—



THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

C. B. COTTRELL & SONS CO.

NEW YORK, N. Y. WESTERLY, R. I. CHICAGO, ILL.

U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
Callejon espiritu santo 9
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana

FIG. 2

Example of how a printing press is advertised to the trade

for his data, or else devote a great deal of study to the article to be sold. Suppose, for instance, that an improved transit is to be advertised in a magazine devoted to civil engineering. In such a case, a popular description of the instrument will not do. The advertisement must make clear the various features of this transit, and no one but a person that is familiar with transits in general and that is technically qualified to study this particular transit exhaustively will be able to point out its superior features. The writer should have opportunity to examine the article, to see it work or to use it, to talk with those who make it or sell it, and to study the prospective customer and the medium in which the advertisement is to be inserted.

The
Cushman Chuck Co.
HARTFORD, CONN., U. S. A.
Manufacturers of
Lathe and Drill Chucks
Catalog Free

Fig. 3

8. **Standing-Card Style of Advertisement.**—Much technical advertising is of the **standing-card style,** which is merely a statement of the advertiser's business, as shown in Fig. 3. This kind of advertising is worth very little. A buyer may occasionally go over a technical publication and send for the catalogs of all manufacturers of a certain article advertising in that publication, but the technical advertiser that fails to give interesting details of his product loses a great opportunity. He cannot expect readers to believe that his product is better than that of other manufacturers unless he tells them and shows them that it is; and the

advertisement is the place for telling about some of the superior features of the product and for illustrating them.

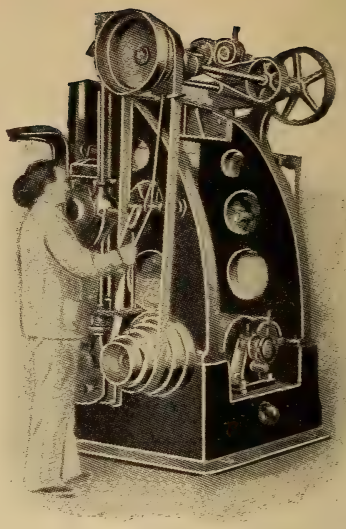
9. Examples of Technical Advertisements.—In Fig. 4 is shown another example of poor technical advertising. This advertisement merely shows the compass and informs the reader that the price is $22.50. No one but a person educated to do surveying work is likely to buy a surveying compass; and such a person will want more information than the illustration affords. The price is attractive, but is the compass strong? How can a well-built

FIG. 4

This advertisement does not give the details of the compass

compass be sold for such a price? Is the needle a 4-, a 5-, or a 6-inch needle? Is the circle graduated to whole degrees, half degrees, or quarter degrees? Has the instrument a vernier? What reading does it give? These are questions that a surveyor or a student of surveying is likely to wish answered. A reader of the advertisement may send for a catalog so as to get the desired information, but the chances are that he will see the advertisement of some other manufacturer that describes a compass well and buy from that manufacturer. The advertisement is the place to give the

Do you have to stop the feed on your Mill to change speeds?



And do you also have to go around to back of Mill and shift belt *by hand*—taking chances of getting your hands cut by the belt? Then you've machined many a piece at slow speed that could have been done in about half the time at a higher speed, rather than bother to change the speed. Now haven't you? Of course. We all have

Ever try the mechanical shifter on Bullard Mills? It's a pleasure to change speeds with this. You simply move the levers, on operating side of machine, and get any speed you want, the moment you want it. You don't even have to stop the cut on a

BULLARD

The arms of this belt shifter are automatically locked at each step of cone; and the yokes prevent belt from twisting or jumping off. It is a simple device, with nothing to get out of order and trouble you, and it never fails to give just the speed wanted.

Here are some other Bullard features that make your work easier and enable you to do more of it· Heads and slides, as well as crossrail, are operated by power in all directions. Think what that means to you! If you forget and let heads run together, there's no breakage—safety device prevents it. To get at any part of work, put on the brake, and there you are—not necessary to try several times before table can be stopped at desired point.

The operator is constantly in mind in designing Bullard Boring and Turning Mills. Everything possible is done to lighten his labor on every size. And there's a size for every requirement.

Our handsome new catalog No. 31 is free to you Ask for it.

The Bullard Machine Tool Co.

531 BROAD ST.
BRIDGEPORT, CONN., U. S. A.

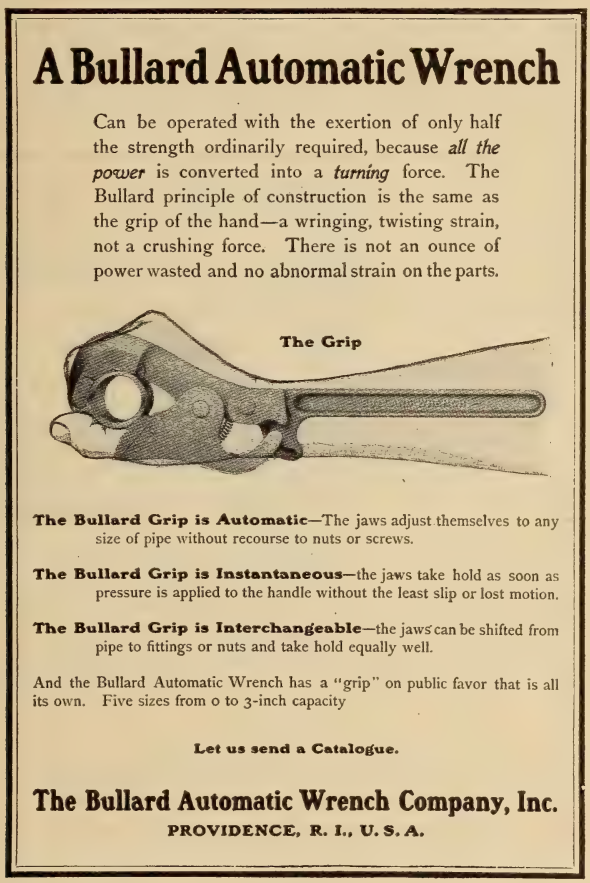
AGENTS—Marshall & Huschart Machinery Co., Chicago, Ill. The Motch & Merryweather Machinery Co., Cleveland, Ohio. Chas. G. Smith Co., Pittsburg, Pa. The C. H. Wood Co., Syracuse, N. Y. Harron, Rickard & McCone, San Francisco, Cal. The Crane Company, Birmingham, Ala. Williams & Wilson, Montreal, P. Q. Chas. Churchill & Co., Ltd., London, E. C., England. Penwick, Freres & Co., Paris. Heinrich Dreyer, Berlin, Germany.

FIG. 5

An unusually fine example of technical-paper advertising. In the original, the advertisement was 11 inches deep

features of the instrument, and their omission makes the advertisement shown in Fig. 4 very weak.

10. In Fig. 5 is shown an advertisement that is full of interesting information. It tells just why the Bullard



A Bullard Automatic Wrench

Can be operated with the exertion of only half the strength ordinarily required, because *all the power* is converted into a *turning* force. The Bullard principle of construction is the same as the grip of the hand—a wringing, twisting strain, not a crushing force. There is not an ounce of power wasted and no abnormal strain on the parts.

The Grip

The Bullard Grip is Automatic—The jaws adjust themselves to any size of pipe without recourse to nuts or screws.

The Bullard Grip is Instantaneous—the jaws take hold as soon as pressure is applied to the handle without the least slip or lost motion.

The Bullard Grip is Interchangeable—the jaws can be shifted from pipe to fittings or nuts and take hold equally well.

And the Bullard Automatic Wrench has a "grip" on public favor that is all its own. Five sizes from 0 to 3-inch capacity

Let us send a Catalogue.

The Bullard Automatic Wrench Company, Inc.

PROVIDENCE, R. I., U. S. A.

FIG. 6

A finely illustrated technical-paper advertisement. The original advertisement was 11 inches deep

boring and turning mills are superior to others; it does not leave this vital information to the imagination of the reader.

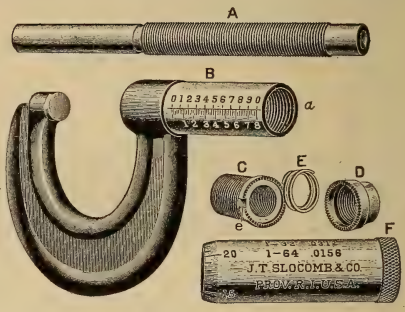
In Fig. 6 is shown another example of good technical advertising. White space in this instance is used more freely than is necessary. There is plenty of space to extend the argument that a wrench modeled on the shape of the human hand is necessarily the best model, nature's plan being the perfect one, etc. The illustration in this advertisement is unusually good.

Fig. 7 also shows a fine example of a well-illustrated technical advertisement. Here, the micrometer is taken

These are the Component Parts of a Slocomb Micrometer

Best material, finest workmanship, special design, and when assembled they form the best micrometer for general use on the market.

The great point in a Slocomb Micrometer is the long bearing between the screw and the nut, and the peculiar adjustment that permits this bearing to be maintained under all conditions. Pages 26 and 27 of our No. 11 Catalogue fully illustrate this point and we'd like to send you a copy.



Slocomb Micrometers are made in 13 sizes and 74 styles, and their staying qualities, their accuracy and ability to stand rough usage would make them the cheapest calipers for shop use even if they cost twice as much as they do

J. T. Slocomb Company, Providence, R. I.

AGENTS —Chas. Churchill & Co., London, Birmington, Manchester, Newcastle-on-Tyne, Glasgow. Ludw Loewe & Co., Berlin. W B McLean & Co., 301 St. James St., Montreal, Canada.

FIG. 7

A technical-paper advertisement showing how the various features of an instrument can be shown apart from each other

apart, thus bringing out the features of its construction. The long thread, which is the strong feature of this micrometer, is well demonstrated.

In Fig. 8 is shown how the interior workings of apparatus may be brought out by an illustration with a so-called "X-ray" effect.

11. Good illustrations are very important in certain classes of technical advertising, and the advertiser should

be free in the use of sectional drawings, illustrations of parts, etc., where these will aid in making clear the selling points of the product. Sometimes, the product is of such nature that such illustrations cannot be used. Even then,

Fig. 8

A technical illustration with an "X-ray" effect that shows interior workings

however, the advertisement may be attractively illustrated, as will be evident by observing the advertisement shown in Fig. 9. This advertisement is more like advertising intended for the general public in that it has a coupon to be filled out and returned to the advertiser. The coupon feature is a

good one, but it is incorporated in very few technical advertisements.

12. Conservatism in Technical Advertising.—While there is never any excuse for inserting a technical advertisement that fails to give the information that would interest the reader, care must be taken in certain classes of technical advertising to be conservative. In fact, in all technical advertising, there is more need for accurate, conservative statements than in popular advertising, because technical advertisements are read largely by men of experience or

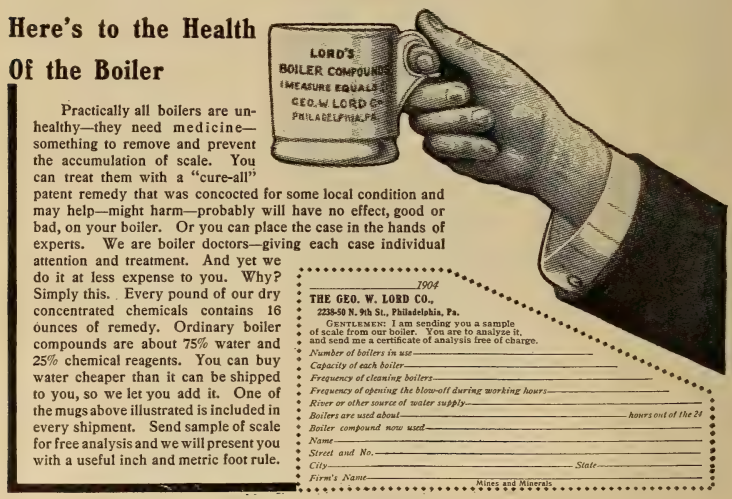


FIG. 9

education, who will be quick to detect bombast or untruthful claims.

In advertising in dental and medical publications, regard must be had for the ethics of the medical and dental professions. The best practitioners in these professions do not favor advertising on the part of the profession, and while they do not disapprove of manufacturers' advertising in the publications they receive, anything that has the patent-medicine tone is viewed with contempt. Testimonials are sometimes used, but advertisers in medical publications often omit

names when using them, fearing that a name attached to a testimonial will prejudice physicians against the article. When doubtful as to whether or not an advertisement for a medical publication will be thought unethical, it is a good idea to get the opinions of several physicians.

13. Poor Display of Most Technical Advertisements.—The displaying of a great deal of technical advertising is left to publishers, and the result is that, as a rule, there are not many well-displayed advertisements in technical publications.

A condition that contributes to poor display is that most technical advertisers do not buy just the proper amount of space for their advertisements, but contract for a page, a half page, or a quarter page, and then undertake to fill the space with a little matter. The result is usually an overdisplay or a scattering display, unnecessary rule work, etc. The remedy for poor display is to write the proper amount of copy and to make layouts for all advertisements.

NEWS ITEMS AND INSTRUCTIVE ARTICLES

14. Manufacturers are generally neglectful of a most important branch of advertising. Editors of technical publications are usually pleased to publish items of real interest to their readers and articles that instruct operators how to use apparatus, but it is rarely that the advertiser prepares just the kind of items or instructive articles that an editor wants. Ninety-nine advertisers out of a hundred seem to think that the item of the "puff" style, full of compliments to themselves and their products, is the only kind worth getting into print. The result is that the editors are flooded with copy and requests for "free reading notices," most of which are such thinly veiled self-praising advertisements that a conscientious editor hesitates to publish them, and the reader feels that he has been tricked when he reads one.

It should not be inferred from these remarks that an advertisement in reading-notice style is not effective. Such

advertisements are effective; but they should not be masqueraded as news items, nor should they be made to take the place of the real news item and the instructive article. The reading-notice advertisement is a plain advertisement set in the same style as reading matter. The puff purports to represent the view of the editor or some disinterested writer, and is always filled with praise; however, it probably deceives very few persons. The real news item contains some interesting information and perhaps an illustration, and tells the reader something without making him feel that he is reading an advertisement.

15. Suppose, for example, that a bridge company is constructing a bridge across a large river in some city. A well-written article concerning the work and what it means to the people of that community, illustrated by photographs, would be welcomed by the Sunday papers of that city, and perhaps by those of other cities if the bridge is an important construction. The article would make known the name of the company constructing the bridge, but it could be introduced in such a way that no reader of the article would suspect that the real object of the article was to give publicity to the bridge company. Nevertheless, this publicity is of great value. Often, if a newspaper or a magazine is furnished with fine photographs and some details, a special writer will be assigned to write an article.

The publicity that a great shipbuilding company like the Cramps Company gets through the entertaining articles published in newspapers and magazines is worth many thousands of dollars.

As another illustration, suppose that a street-car manufacturing company devises an improved fender that will pick up a man without injuring him while a street car is moving at the rate of 10 miles an hour. Invitations to a test of the fender would probably be accepted by all local newspapers, and an account of the test would probably be accepted by any technical publication giving attention to street-car matters.

In Fig. 10 is shown a reading notice about a monotype

contest. The result of this contest is interesting and would be published by any printing journal. At the same time it affords good publicity for the manufacturers of the monotype. If, however, this item contained a great deal of fulsome praise about the monotype machine, the enterprise of its manufacturers, etc., it would not produce so favorable an effect on the mind of the reader.

Where machines are in general use, editors of technical publications are usually pleased to receive good, instructive articles explaining improved methods of operating, etc. Either the monotype or the linotype could have a great deal of matter of this kind published about them.

> The winner of the October speed prize in the Monotype contest was Wm. H. Ellis, of the Wynkoop-Hallenbeck-Crawford plant of Lansing, Mich., whose average for the month of August, from August 4 to 31, was between 90,000 and 100,000 ems per day. Other fast operators were Henry Fauteck and J. O'Neill, both of the Commerical & Financial Chronicle, of New York City. On a recent piece of tabular matter, which was in the ordinary run of office work, and which measured 37,758 ems according to the established rules of measurement, the single machine keyboard time amounted to one hour and forty-five minutes, both operators doing part of the job. The caster man, James Pyle, turned out this same job in two and a half hours. At this speed, the average product per hour would be 21,576 ems for the keyboard operation per single keyboard and 15,103 ems per hour for the caster work. The job was set in 5-point.

FIG. 10

16. Information About New Devices and Methods. The technical press welcomes information about new devices and methods, and editors will sometimes go to a great deal of trouble to get such information. Under such conditions, it is an easy matter for the technical manufacturer to get much valuable publicity. Note Fig. 11. At the time that the Dr. Albert lead process of electrotyping was first talked of in America, the various publications devoted to printing were eager to secure details, and such an article as that shown in Fig. 11 was one of extreme interest to the readers of such publications.

The technical advertiser that has a department that looks after this free but valuable kind of publicity, will find it more

Demonstration of Dr. Albert's New Lead Process of Electrotyping

Charles Reverdys, an expert on matters pertaining to electrotyping, and the personal assistant of Dr. E. Albert, of Munich, is in New York City for the purpose of demonstrating Dr. Albert's new lead molding process. He has his headquarters at the factory of the F. Wesel Manufacturing Company, Brooklyn, which company has purchased from Dr. Albert the rights to sell the process and machinery in America.

This new method of procuring electrotypes from type or cuts is very interesting to the student of printing and its allied branches, as well as to the electrotyper. It differs from the ordinary process in that the impression is taken in a sheet of soft lead instead of the customary wax or ozokerite, and its great advantages are cheapness, speed, and the fact that the electros are *absolutely the same as the originals*, even to the most delicate dots of the half-tone, as well as hand-tooled cuts. Magazine publishers using this latter class of engraving on large editions have been compelled to duplicate their originals at great expense, as the wax mold cannot be separated from the cut without being roughed up and altered by the undercut work of the engraver. In direct contrast to this, the Albert lead mold does not crowd into the undercut work so as to interfere with separating the mold from the original, and the impression in the lead is therefore a true reverse of the printing surface of the original. Any number of exact duplicates may be made so absolutely faithful in all details that the print from the electro shows no variation to the expert eye. From three to eight shells can be made from each mold.

The natural result of electrotyping in wax is to obtain a slightly heavier face than the original. The lead mold behaves in an entirely different manner from wax or ozokerite. It, of course, requires more pressure per square inch. The lead does not spread or squash into every crevice as does the wax, but sinks easily over the face of the letters and is easily depressed wherever there is an open space in the form. The mold does not require cutting down or building up, but can be immersed in the bath immediately upon being taken from the press. Lead being a good conductor, a shell can be deposited in one-third the time required by a polished wax mold.

The lead molds cause no injury to type or etchings and there is no waste or deterioration of material, as after the shells are made they are utilized for backing metal. Cases do not need warming. Molds do not have to be cut down, built up, polished, or coated. Shells lie flatter on the pans and require very little straightening or finishing after being backed up. A great deal of routing is dispensed with, as, in the operation of molding, the lead is forced sufficiently into all open spaces.

By this description it will be seen that the Albert process is the coming method for almost all kinds of electros. It cuts down the time required very close to the stereotyping process. In fact, in Germany, where the process is more widely used, it is no uncommon thing for customers to wait while their electros are being made.

Fig. 11

profitable than using a great deal of space in the regular way at a cost of many hundreds of dollars. If there is no one in the company's office that is capable of preparing such articles, some good outside writer should be engaged to come in occasionally and write some interesting "factory story." There is in almost every factory some features that afford material for articles that editors will be glad to use. It is, in fact, a rare business that possesses nothing of real interest to the public or to the users of its product, but only occasionally can a writer be found that will prepare these items or articles without incorporating puffs.

Suppose, for instance, that a company manufacturing turbine engines were to prepare a series of articles that would serve to familiarize engineers with the details of turbine engines and the most efficient way of operating them. These articles would be very valuable to a publication devoted to the interests of steam engineers, and at the same time the company would be able to get much publicity out of them, particularly if the articles appeared as being written by some one connected with the company.

ADVERTISING THE BUNDY STEAM TRAP

17. The following example of technical advertising will help to make clear the procedure that should be followed in all technical campaigns.

The Bundy steam trap is a contrivance of simple construction that is used extensively to feed boilers automatically; to return condensation to boilers; to relieve steam mains, heating coils, etc., and thus protect property; and to increase the efficiency of steam-using apparatus.

There are many different steam traps in the market, but the Bundy is unique in its principles and features. Its features are as follows:

1. It is the action of gravity that causes the trap to "go"—hence its actuating power is constant.

2. All operating parts are on the outside, easy to reach for repairs or adjustments.

3. The valve-controlling mechanism is simple and easy to adjust or remove.

4. This trap has a tilting motion, which tells at a glance whether it is working or not—vitally essential at all times, but more so when the trap is packed away in an out-of-the-way corner, difficult to reach or see.

5. It has no buckets, floats, expansion rods, packed joints or any of the complicated contraptions with which steam traps are usually afflicted.

6. Its efficiency size for size in pounds of water delivered per hour under given conditions is greater than that of any other steam trap made.

Technically, the term "return trap" means boiler feed-apparatus; but there are several other very important duties to which the Bundy return traps may be profitably applied, namely, (*a*) as "lifting pumps," meaning to force liquids from one locality to another, and against vertical or inclined elevation, delivering into receiver, open heater, hotwell, or to waste; (*b*) as "extractors of water from vacuum," that is, to take away condensation from pipes, or other apparatus, between the engine and condenser; and (*c*) as "water meters" to measure and reliably record the number of pounds of water delivered from condensing coils or apparatus. Equipped with an automatic counter, there is no safer or surer way to meter hot water.

In addition to these special applications, the return traps will feed direct to the boilers water of condensation from steam-condensing apparatus of any description, thus relieving the heating surfaces of water, increasing their condensing efficiency, and feeding the boiler with water at a temperature near the boiling point. These results combined effect a decided reduction in coal consumption.

Setting and connecting Bundy traps is not an extremely difficult matter. Traps are tested under high pressure and are ready to be set when shipped.

18. These features are not readily understood by one lacking a mechanical training unless, of course, the subject

of steam apparatus and steam traps is studied, but it may be easily seen that a mechanical article useful in as many different ways as the Bundy trap should enjoy a wide sale. Just one of its uses—that of returning water to boilers—will be considered here as an illustration of the advertising.

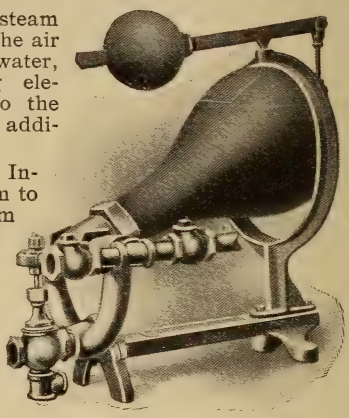
It costs money to heat water so as to make steam. Manufacturers and those responsible for the production of steam power and heat are glad to know how this cost can be reduced. Every cubic foot of steam that is discharged from an exhaust pipe into the open air means money lost, because a Bundy trap can be attached to condense this steam and automatically force this hot water back into the boiler. Right here there is an important fact: All "new" water—water that has not been converted into steam—has a certain amount of scale-forming elements in it. The scale that forms on the inside of a boiler interferes greatly with the efficiency, and the problem of keeping boilers free from scale is a continual one. But the hot water that is the product of condensed steam has practically no scale-forming element. The mineral elements that make scale do not pass into steam. Therefore, the water that the Bundy trap returns has two salient points in its favor: it is hot, and thus requires much less coal to bring it to the steam-making point again than does new cold water, and it forms no scale. The use of Bundy traps on the waste pipes of a boiler means economy to the owner of the plant, and economy is a powerful argument.

An apparatus of this kind is high-priced, and the manufacturer can afford to keep his product before the eyes of the engineering world, so that when trap systems are needed, the Bundy will be the first one thought of.

The manufacturers of the Bundy trap make many sizes and styles of this device, and they publish a catalog that is full of valuable information. This catalog is sent free to those who are connected with steam plants or have charge of steam mains, water conveyers, etc.

19. There are two classes of readers to whom the advertising of the Bundy trap may appeal: owners and superin-

Wasted Steam
Means Wasted Dollars



Every cubic foot of steam that is discharged into the air means that more new water, with its scale-forming elements, must be fed to the boiler and heated at additional expense.

Save this expense. Instal a Bundy Trap system to condense the waste steam and return the water to your boilers *hot and free from scaling elements*. It means plant economy.

A Bundy Trap system really costs nothing. It saves enough to pay for itself. You lose money every year you do without it.

The Bundy Trap cannot fail to work properly, for it works by gravity. The mechanism is strong and simple. Every trap is tested thoroughly before leaving our factory.

All operating parts are on the outside, easy to repair or adjust. The trap has a tilting motion, which tells whether it is working or not—an important feature at all times, but especially so when the trap is packed away where it is difficult to see or reach.

No buckets, floats, expansion rods, packed joints, or other complicated contraptions.

No other trap will, under equal conditions, deliver so many pounds of water per hour.

Valuable Free Book

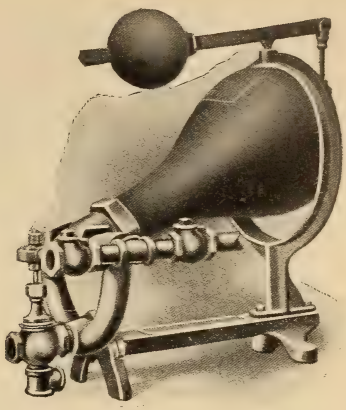
Let us send you our valuable copyrighted catalog giving full information about the boiler-feeding qualities of the Bundy Trap and its other useful, money-saving services. It is a book worth dollars to any steam-plant owner, engineer, or superintendent.

A. A. Griffing Iron Company

Dept. B, Jersey City, N. J.

FIG. 12

Easier Work For the Engineer



A more efficient and economical steam plant and a pleased boss are the net results of installing a Bundy Trap system.

The Bundy stops the waste of steam, condenses it, and turns this water, hot and free from scale-forming elements, back to the boiler.

A Bundy Trap system really costs nothing. It saves enough to pay for itself. You lose money every year you do without it.

The Bundy Trap cannot fail to work properly, for it works by gravity. The mechanism is strong and simple. Every trap is tested thoroughly before leaving our factory.

All operating parts are on the outside, easy to repair or adjust. The trap has a tilting motion, which tells whether it is working or not—an important feature at all times but especially so when the trap is packed away where it is difficult to see or reach.

No buckets, floats, expansion rods, packed joints, or other complicated contraptions.

No other trap will, under equal conditions, deliver so many pounds of water per hour.

Let us send you our valuable copyrighted catalog giving full information about the boiler-feeding qualities of the Bundy Trap and its other useful, money-saving services. It is a book worth dollars to any steam-plant owner, engineer, or superintendent.

A. A. Griffing Iron Co.

Dept. C, Jersey City, N. J.

Fig. 13

tendents of steam plants, and operating engineers. The first class will be interested largely, because of the economy that the installation of the trap system makes possible; the second class, because it facilitates the engineer's work—makes better equipment. Therefore, while the selling points may be much the same in appealing to each class, there should be a little change in the argument. In Fig. 12 is shown an advertisement that would be appropriate copy for the first class, while that shown in Fig. 13 would be appropriate for the second class. These advertisements are not necessarily the best that could be written for the Bundy trap, but they suggest what may be done.

All engineering publications of good circulation that deal with steam-power plants could be used advantageously in appealing to factory owners, superintendents, constructing engineers, etc. Such technical magazines as Power, Engineering News, and Mines and Minerals should prove profitable, and such business publications as System, Factory, etc., which reach some factory executives, could also be used to advantage. To reach the operating engineer, publications like The Engineer and The International Steam Engineer should be used.

ADVERTISING TO THE TRADE

ADVERTISEMENTS IN TRADE PAPERS

20. The first-class trade paper of good circulation provides manufacturers, sales agents, jobbers, and wholesalers with a direct and economical method of acquainting retailers with goods and policies and of influencing retailers to buy. Besides producing direct sales, it also paves the way for the traveling salesman.

21. Importance of Retailer's Cooperation.—The importance of the retailer's cooperation has already been referred to. Advertising to the general public may be good, but if it takes a long time to secure the cooperation of

retailers, or if a great many retailers are never interested, the sales of the advertiser must necessarily suffer. It is often the case that an advertiser spends months in collecting facts, producing good illustrations, and writing up arguments that impress the consumer, and then contents himself with a brief circular or announcement to the trade reading something like this: "Notice our advertising in Collier's, Woman's Home Companion, Everybody's Magazine, etc. We are arousing the interest of millions of people. If you are a progressive retailer, you should handle our line."

22. Advertising to the consumer is, of course, of paramount importance, for little can be done toward influencing retailers to handle goods if there is no demand for the goods. But the retailer should not be treated as an after consideration. He should be regarded as a partner in the enterprise. The advertiser should tell him the features about the product and the facts about the campaign; should take him on the inside of the business, as it were, and welcome his suggestions and make suggestions that will help him. So much advertising appears nowadays that a retailer cannot be expected to be familiar with what one advertiser is doing unless that advertiser makes special efforts to inform him.

Sometimes it pays an advertiser to select one retailer in a city or in certain territory and to make that retailer the sole agent there, referring to him all inquiries that come direct. Of course, a retailer appreciates inquiries and orders that are referred to him by the advertiser, for it makes him feel that the advertiser is working in his (the retailer's) interests.

Sometimes, when an advertiser receives an order from a town in which no retailer has been appointed, he will make the sale, but he will also inform a retailer in that town that the regular retailer's profit on that sale has been credited to him and will be allowed as a credit on the first order given.

Some advertisers find it advantageous to ship a consignment to responsible retailers, allowing them to pay at the end of 60 or 90 days for sold goods, or to return unsold goods in case the advertising is not effective.

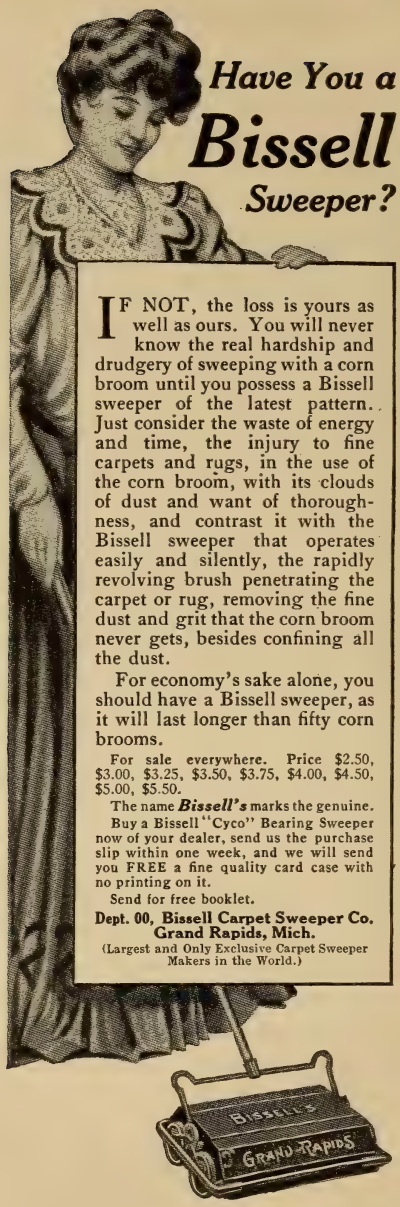


FIG. 14

A Bissell advertisement designed to influence the housekeeper

It pays to deal courteously and liberally with the retailer, to be quick to send duplicates in case some articles are defective, to send new shipments when the original shipment is delayed, etc.

FIG. 15

A Bissell advertisement designed to influence retailers. Compare with Fig. 14. This advertisement was 10 inches deep in the original

23. Difference Between Consumer Copy and Trade-Paper Copy.—There is a marked difference between the advertisement designed to appeal to the consumer and

the one designed to appeal to the retailer. While the retailer may be interested in the features of an article, he is not likely to be interested in the same way as a consumer. His business is that of selling, and the questions in his mind are

FIG. 16

A well-illustrated and well-written trade-paper advertisement. Reduced from original size of 9½ inches

these: Will the article sell well? Is there a real demand for it? Is the profit a good one? Will the article give satisfaction and make permanent customers? Will the advertiser look out for my interests and support me properly?

In brief, the keynote of trade advertising should be "profit for the retailer." Before the retailer can be relied on as a permanent part of the distributing plan, he must be shown that the article is so good and so well advertised that a

Every Woman in your City wants what the

Red Cross Shoe

represents—*absolute comfort in just the style she likes.*

The Red Cross is a welt, of regular walking thickness, yet so flexible it *follows every movement of the foot* **as a glove moves with the hand.**

Sales of the Red Cross Shoe have increased 10 per cent. every week for one hundred consecutive weeks. Let your sales grow with ours.

A postal will bring our salesman

Krohn, Fechheimer & Co.

563-583 Dandridge Street, **CINCINNATI**

FIG. 17

While not strong typographically, this advertisement illustrates the shoes and gives real information. Reduced from an original 10 inches deep

steady demand will exist, that there will be good profit in it, and that it is to his interest to buy it and keep on buying it.

24. The difference between consumer copy and trade-paper copy is well illustrated in Figs. 14 and 15. In Fig. 14

is shown an advertisement of the Bissell Carpet Sweeper Company that appeared in the general magazines, and in Fig. 15 is shown a reduction of a trade-paper advertisement of this same concern.

5484—5½ x 2

HAWES, VON GAL CO. Inc.
$ 3 GUARANTEED HATS.

The two illustrations shown on this page are taken from our 1907-8 FALL and WINTER CATALOG. The hats shown are the two which have found the largest selling for the current season. Our catalog makes a large showing of many hats which might have found an even larger selling in your field. May we send you the Catalog? Kindly send your request to our New York Office, 1178 Broadway.

HAWES, VON GAL CO. Inc.,
Main Office and Factories, Danbury, Conn.
Chicago Office, 102 Madison St. Boston Office, 75 Summer St.

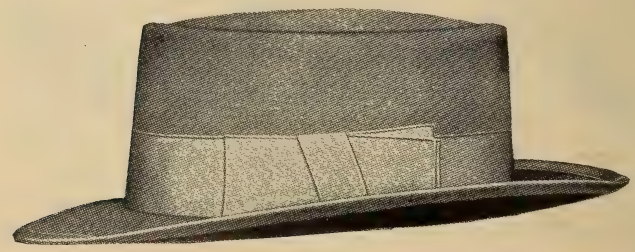


FIG. 18

A well-illustrated advertisement. It was about 11 inches deep in the original

The advertisement of the Gillette safety razor, Fig. 16, is also a good example of effective trade-paper copy. The advertisement shown in Fig. 17, though it is not displayed

well and does not show the best handling of white space, gives the kind of information that a retailer wants.

25. Suggestions for Trade-Paper Advertisements. Every article will have some special points that should be

FIG. 19

brought out in trade-paper advertising, but the following are some points and arguments frequently used in trade-paper copy:

1. The new styles or models that the advertiser is producing, their characteristic features, etc., as in the advertisements illustrated in Figs. 18, 19, 20, 21, and 22.

2. New policies or new plans of the advertiser.

FIG. 20

3. Prices or discounts to the trade, as in the advertisement shown in Fig. 23.

4. Special prices, special offers, job-lot bargains, etc.

5. The protection that the advertiser is giving the dealer, as in the advertisements shown in Figs. 15 and 16. Some

No. 3271 No. 3274 No. 3274E No. 3272

"ART FIBRE SILK" LONDON CRAVATS

These exclusive goods are for high-class trade. They have made as great a hit in the large cities of America as they have in London and Paris.

The wide-awake haberdashers everywhere will feature "Art Fibre Silk" London Cravats this Fall because the demand is already assured, and those dealers who foresaw the trend of fancy of the more discriminating dressers for novel and striking effects in neckwear are already reaping the benefit of their prompt action.

We are willing that you should examine this line at our expense. Samples of the fabrics are useless to convey an adequate idea of the made-up effect; therefore, upon request, we will send you six dozen covering the complete assortment, with the full understanding that you may return them if you choose.

No. 3271.	"London" crocheted (patented), in a wide selection of solid and mixed effects	$ 4.50	per doz.
No. 3272.	"London" crocheted, in a variety of exclusive shades	7.50	"
No. 3274.	(Solid colors) "London" knitted	8.00	"
No. 3274.	(Striped effects) "London" knitted	10.00	"

We invite comparisons as to quality and value with anything of the kind yet produced — imported or domestic.

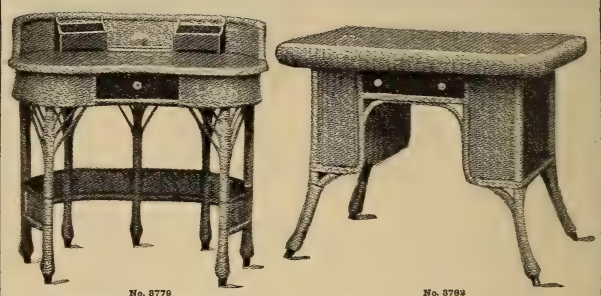
BERNSTEIN, KAUFMAN & CO.

1017–21 Race Street PHILADELPHIA

NEW YORK: 621 Broadway. T. F. SLOANE

FIG. 21

advertisers go so far as to require every dealer to sign an agreement to maintain the full retail prices. The advertiser in this way protects the trade; that is, makes it certain that each retailer will receive the full profit and not have to meet



The Power of Suggestion

The immense mail order business has been created entirely by the power of suggestion. The originators of these concerns early realized that the people would purchase more merchandise, and merchandise of greater variety, if the desirability of the goods was brought to their attention. It is human nature to desire the new and beautiful—especially if combined with comfort and durability. Take advantage of this trait and increase your sales and profits by showing a line of

Fibre Rush Furniture

Our July showing of this beautiful furniture will be larger than ever. Now made in chairs—plain, rocker and Morris—in suites, in desks, in tables, in screens, etc. Over *four hundred* different designs in all. There are proper pieces for any room in the home from parlor to bedroom—all of the one color, our "Fibre Rush" green—a soft, blended tone harmonizing with most home decorations.

We invite you to visit our showroom. We will show the most extensive line of

Chairs and Rockers
All Kinds
Mission Chairs and Furniture
All Finishes

Dining Room Suites
Oak and Solid Mahogany
Go-Carts and Carriages
For Children

The Ford & Johnson Company

SALESROOMS:
Chicago: 1433-1437 Wabash Avenue

New York: 202 Canal Street.
Boston: 99 Canal Street.
Atlanta: 172-178 Marietta Street.
Cincinnati: 427 E. Sixth Street.

FIG. 22

a cut price of some competitor selling the same goods. Such advertisers refuse to supply dealers that violate the agreements.

6. The advertising that the advertiser is doing. The advertiser may give details in his trade-paper advertisement,

and he may follow the very sensible plan of reproducing one of his best advertisements, as was done by the Mittineague Paper Company in the advertisement shown in Fig. 24. Sometimes a reduced reproduction of a number of advertisements can be shown advantageously.

A Special Offering

of

LONG GLOVES

We offer for **January, February** and **March 1908 delivery,** the following numbers of long silk gloves.

The quality of this merchandise is standard in every way and *"we guarantee"* there are none "better" at the prices quoted.

	PRICE
7403 Black Lisle 12 button Mosquetaire - -	$ 4.50
7404 White " 12 " " - - -	4.50
7411 Black Taffeta 12 button Mosquetaire - -	6.00
7412 White " 12 " " - -	6.00
7463 White Silk Double Tipped Fingers, 12 button Mosquetaire	9.00
7469 Black " " " " 12 " "	9.00
7473 White " " " " 16 " "	12.00
7479 Black " " " " 16 " "	12.00
7487 Black " " " " 16 " "	13.50
7488 White " " " " 16 " "	13.50
7483 White " " " " 16 " "	15.00
7489 Black " " " " 16 " "	15.00
7493 White " " " " 16 " Mosquetaire Paris Points	16.50
7499 Black " " " " 16 " " " "	16.50

Sizes 6, 6½, 7, 7½, 8. All 1-2 dozen to the Box.

Terms: 2% 10 days, Spring dating. PRICE GUARANTEED

IMMEDIATE ORDERS ARE ADVISABLE

Carleton Dry Goods Co.

St. Louis, Mo.

FIG. 23

7. Publishing a convenient index of the jobbers that handle the goods.

8. Acquainting retailers with factory conditions, so that they may order early when a busy season seems likely.

This advertisement appeared in the May issues of magazines with a total circulation of 2,590,000 copies

A Distinguished Paper for Business Correspondence

STRATHMORE PARCHMENT

UP in Mittineague there is a paper mill known to every printer and to many advertisers as producing some of the best papers made. Business men who know Strathmore cover papers may not know Strathmore Bond papers—may never have seen a sheet of Strathmore Parchment, the finest bond paper made. These men, who demand simplicity, dignity and elegance in their printing, are perhaps not insisting on these qualities in their correspondence papers; in other words, are not insisting on Strathmore Parchment. Strathmore Parchment is the best. It is not the cheapest, but it *is* the best—all rag stock, tough as leather and fine as silk.

YOUR printer, engraver or lithographer can show you the book of "Strathmore Quality" Writing papers for Business Correspondence. Besides Strathmore Parchment, there are others not so high in price (104 different samples in all), showing a great range of colors and finishes. The size of the book is 6½ x 9½ inches, bound in boards. If the man who has the say about buying paper for a business house will ask for this book on his firm's stationery, he will receive a copy. It costs us 75 cents. It is worth that much to us to convince you.

MITTINEAGUE PAPER COMPANY, MITTINEAGUE, MASS., U.S.A.

"The Strathmore Quality"

WE are turning to your benefit the increased interest in the "Strathmore Quality" Papers that this advertising will arouse, by asking business men to have you show them the sample book of "Strathmore Quality" Commercial Writing Papers. If you have not already received a set of our sample books (which shows also our "Strathmore Quality" Book and Cover Papers), or sent in one of our post-cards requesting one, write on your letter-head to-day, so that you may be ready to answer your customers' questions.—These books will be sent to responsible employing Printers only.

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASSACHUSETTS, U. S. A.

The "STRATHMORE QUALITY" Papers

FIG. 24

9. To inform retailers about good sales plans.

In the advertisement shown in Fig. 18, it would have been better to omit the firm name from the top display lines and made "$3 Guaranteed Hats" stronger.

"The Frat"
COPYRIGHTED
For Young Men

Perfection
For Boys

JUST the snappy garments you're looking for.
Special features in boys.'
Special styles in young men's.

Write to us.

H. A. SEINSHEIMER & CO.

Pugh Building, - - - - - Cincinnati

Fig. 25

An example of poor trade-paper advertising

There is nothing striking about the advertisement shown in Fig. 19, but it illustrates the goods plainly and gives prices. The headline shows too obvious an attempt at alliteration. "Money-Making Caps" or "Big Profits in Caps" would have

been better. The reproduction is not quite half the depth of the original.

The advertisement in Fig. 20 shows a very liberal use of white space, but the page is good nevertheless. The construction of the tie is shown plainly, and the whole advertisement has a high-grade appearance. The reproduction is not quite half the size of the original.

In Fig. 21 is shown an example of an unusually well-illustrated advertisement. An illustration of this kind is almost as good as showing the retailer the goods. The

Fig. 26

headline in spaced-out capitals is not good. Upper and lower case without spacing would be more readable. This advertisement is reduced to about one-half the original size.

An advertisement that shows furniture specialties as well as the one in Fig. 22 does is sure to command the attention of the furniture retailer. The typography of the advertisement would be better if only one series of type were used, or two harmonious styles. The original advertisement was 10 inches deep.

In Fig. 23 is shown an example of an advertisement that gives the retailer prices. It is an effective style too seldom seen. The retailer is as favorably inclined to special offerings as the consumer. The type of this advertisement is well suited to the goods described. The original advertisement was $10\frac{3}{4}$ inches deep.

26. Advertisements That Fail to Inform.—A great deal of trade-paper advertising possesses the very common fault of all branches of advertising, namely, that of not

Fig. 27

giving the essential information. Note the advertisement shown in Fig. 25. The word *snappy* is much overused and has no definite meaning. "Snappy garments," therefore, means nothing. The advertiser asserts that his clothing for boys and young men has special features. These special features should have been described in the advertisement.

Manufacturers sometimes deceive themselves into thinking that trade-paper advertising means merely to have their names in the paper, and that retailers use the paper as a directory and write for all catalogs that are offered when

they need new goods. Such is not the case. The manufacturer's advertisements should give the retailer such information as he would receive if he came to the manufacturer's headquarters to buy.

"Louie the Shoeman" talks———

Talking about whether a shoeman can *do things* to push his sales of white canvas shoes, or whether he's got to dub along and take the trade as it comes—here's a letter I got this week from a dealer up in Michigan. He says:

"Dear Louie"—says he—"here's a hot one I've been working this Summer. It's easy to carry out and it GETS THE BUSINESS.

"About a month ago I had one of my clerks take a directory and make up a list of all my women customers. Then I picked out all those who are dressy enough to wear white shoes, and all those who ought to wear them. Then I had a public stenographer (I don't sport a typewriter, myself) run off a lot of form letters like this:

Dear Madam: There is a shortage in white canvas footwear this season. They're so greatly in demand that the supply is inadequate.

I have just received a small shipment of especially dainty and modish white canvas ties, and, feeling sure you will wish a pair, and fearing that my supply of this particular style will soon be exhausted, I have taken the liberty of reserving from stock one pair of the exact size and width you wear.

If you wish them won't you kindly drop me a card or call to examine them within the next couple of days? I shall be very glad to reserve them for that time.

"Well—I had the names filled in, and signed every letter by hand—myself—mailing about forty or fifty letters a day under two-cent postage.

"This little Foxy Grandpa move of 'yours truly' will explain why I've been firing in those orders to you for all those White Duck Gibsons No. 2461, at $1.50 and the No. 4670s at $1.00.

"You may have thought I was overstocking, but I wasn't—*I was selling White Canvas* Gibsons to two out of three women on my mailing list. You ought to see 'em come in and take 'em away!"

This looks like a hot one to *me*, and if you try it (it's not too late) and get short of *good* white goods, just remember little old Louie is here right on the job—and that M. & R. can ship 'em *in a minute.*

"LOUIE"

Care MORSE & ROGERS

New York City

"It looks like a hot one"

FIG. 28

An unusual style of trade-paper advertising written in the personal, trade-language style. Reduced from 10¼ inches deep

27. Examples of Effective Trade-Paper Advertisements.—In Fig. 26 is shown a small but effective advertisement. It gives particulars and prices and illustrates the

Victoria corset cover. Compare the advertisement in Fig. 25 with that in Fig. 26 and see which is more likely to bring an inquiry or an order from the retailer.

In Fig. 27 is shown another example of well-illustrated copy. This example shows how description and illustration

THE HABERDASHER

Fig. 2—Dress Tie
Parker & Finn

Fig. 4—"The Zodiac"
J. M. Miller Company

Fig. 6—Handkerchiefs
Wilson Brothers

kerchiefs are rolled and run through an ornamental napkin ring of white metal and placed in this manner in a deep oblong box. Leather rings with clasp are likewise included as a sort of premium. A pair of suspenders and a cravat of the same weave and coloring are boxed together and make a most impressive appearance in displays. Handkerchiefs and cravats of Japanese silk, matching in color, are offered in ten different shades. The round-tab wing collar is to be pushed by the Trojans, and should be given a conspicuous place in every merchant's stock. Indeed, whatever the line, there is, somewhere, something distinctive to be had if one will but seek it.

RECENTLY J. J. Riker & Company announced that they would present to the retail trade an attractive line of men's jewelry in connection with their cravats. It is all of foreign manufacture and in design and treatment quite unlike anything shown heretofore. One of the jewelry sets is pictured in Figure 1. This consists of cuff links, studs, and waistcoat buttons of pearl with patent fasteners that are simplicity itself in operation and of a durable type. These goods are adaptable to both the medium and the high-class trade.

NEW and commendable in tie construction is the article pictured in Figure 2, made by Parker & Finn. In addition to a tab which prevents the tie from climbing on the collar, this form has the band and ends so united that once adjusted to the wearer's satisfaction it may be removed without unknotting, a most important and appreciable advantage.

SIMPLE in construction and effective in operation is the tie-retainer portrayed in Figure 3, the invention of Mr. William A. Lord. The manner of using this device is readily apparent from the illustration. The lower opening is of just sufficient width to receive the shank of the collar button. One end of the tie is passed through the broader part before knotting, and the riding or sliding of the cravat is rendered impossible. The retainer is to be marketed in all finishes.

FIGURE 4 illustrates one of the new zodiac cravat pins, shown by the J. M. Miller Company, and on which patents are pending. There are twelve different designs, each reflecting the correct symbol and the true astral color for a distinct month of the year. Many persons are partial in jewelry to the stone of their birth month. This idea enables them to include with the favored color the character for that period.

MORRIS VOGEL & BROTHER have incorporated in their new lines of jewelry a design representative of the scarabee, or Egyptian beetle, which is often mounted in cravat pins after it hardens. There are both pins and links in this treatment, and the color effects are reproduced with marked fidelity. The pins are offered to the trade at $4.50 the dozen and upward. An illustration appears in Figure 5.

FIGURE 6 depicts a trio of French silk and lisle handkerchiefs from the tables of Wilson Brothers. They have self cords through the centre and self tape borders. The range of

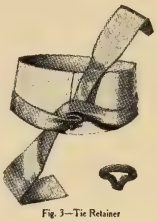


Fig. 3—Tie Retainer
William A. Lord

Fig. 5—"The Scarabee"
Morris Vogel & Brother

Fig. 7—Half-Hose
Henry Schiff & Company

FIG. 29

of even such a thing as a shoe lace may make an attractive advertisement.

In Fig. 28 is shown a specimen of the "Louie" talks that have been running steadily in shoe-trade papers for years.

These advertisements are rendered characteristic by their trade language. Their continuance implies that the advertisers have found the advertising profitable.

THE SPRING LINE of the "TIFFANY" SHOES for MEN

Foss, Packard & Co., Making Great Strides in the Production of High Grade Shoe Styles for Men

FOSS, PACKARD & CO., of Boston, are manufacturers of the Tiffany and the Foss shoes for men. While these two lines have been on the market but a few years, they have gone rapidly to the front as a specialty proposition in men's footwear, having merit of an unusual order.

It is a matter of great satisfaction to the company that the sales the past season were double that of the season previous, and that the large increase of mail orders indicates a steadily increasing demand for Tiffany and Foss shoes. For next season, the Tiffany line will have the special attention of the manufacturers and the salesmen, as this line of $3.50 and $4 shoes Foss, Packard & Co. believe, will become one of the strongest specialty lines of men's goods in the country, as time goes on.

The progress up to this time has been extremely satisfactory, leaving no question but that the merit of the Tiffany shoe has been widely recognized and accepted as indicative of the policy of the company.

The BOOT AND SHOE RECORDER has had the pleasure of inspecting the Tiffany line for spring, and if it looks as good to the trade as it looks to us, Foss, Packard & Co.'s factory should see no dull days during the next twelve months. The special feature in the spring line is the large number of oxfords in styles that are right up to the minute. There are forty of them, and reflect credit on both designer and manufacturer. Brief descriptions of a few styles will indicate some of the good things in Tiffanies for next season.

No. 426 is a patent colt, two-button, buckle oxford. It is built on the 108 last, with genuine oak soles, and can be duplicated in Russia or dull leather.

No. 405 is a patent colt, two-buckle, blucher oxford, built over the same 108 last, and is a swell shoe from toe to heel.

No. 404 is an all Russia calf, three buckle blucher oxford showing gilt buckles, gilt oblong eyelets and a degree of workmanship that is of the best. This style is made on the 109 last, which shows a straight, narrow toe effect to splendid advantage.

No. 375 is a Gun Metal, two-buckle blucher oxford, made on the 108 last, a combination of neat appearance, very marked in every detail.

No. 362 is a patent colt, side-lace oxford, on the 109 narrow straight last, and is a very dressy shoe.

No. 370 is a Russia calf, blucher oxford, showing a gray Romaine calf top, and is pinked and perforated according to the latest metropolitan demands of fashion. This style carries the 108 last.

No. 412 is a Spartan calf blucher oxford, with chocolate calf top, insertion of very pleasing design and appearance.

Behind these styles is a long line of the newest models in low cuts, bals and bluchers—all Tiffanies, selling to the retail trade for $2.50 and $2.75. Excellent values to retail for $3.50 and $4.

The Tiffany line is carried in stock in about 30 different styles. This policy, inaugurated a year ago, has been of great value to the retailer in sizing up depleted stocks. It also operates to put into the hands of any retailer a good stock of Tiffanies without waiting for a line to be made especially to order. In this connection we should speak of the new stock catalogue, which is now being mailed to all customers, to reach them before the arrival of the salesmen. This shows the Tiffany styles immediately available, and further illustrates the styles of high cut shoes which have added so much to this line of footwear.

The Tiffany salesmen for fall are represented by the following members of the staff:

John M. Trovers, New England, New York state and Canada.

S. J. Trimble, Pennsylvania and New Jersey.

W. C. Holt, Indiana and Illinois.

Frank C. Fowler, the South.

L. E. Webster, Ohio and West Virginia.

G. P. Slack, Missouri, Kansas and Nebraska.

A. M. Darling, Michigan and part of New York.

W. S. Putnam, Wisconsin and Minnesota.

John W. Zinn, Chicago.

F. C. Mowry, Texas, Arkansas, Indian Territory, Oklahoma and Louisiana.

Arthur C. House, New York city and Brooklyn.

V. Perrez, Cuba.

Louis E. Beekman, Brussels, Belgium.

No. 426—New Patent 2-Button Buckle "Tiffany" Blucher Oxford, Shown by Foss, Packard & Co., Boston

No. 404—New Russia Calf Three-Strap and Buckle "Tiffany" Blucher Oxford, Seen in Foss, Packard & Co.'s Spring Line.

How Tinfoil is Made

Tinfoil, which is extensively used for wrapping tobacco, certain food products and other articles of commerce, is a combination of lead with a thin coating of tin on each side.

It is made in the following manner: First, a tin pipe is made of a thickness proportionate to its diameter; proportion not given. This pipe is filled with molten lead and rolled or beaten to the extremes thinness required. In this process, the tin coating spreads simultaneously with the spreading of the lead core, and continuously maintains a thin, even coating of tin on each side of the centre sheet, of lead, even though it may be reduced to a thickness of 0.001 inch or less.—Valve World.

FIG. 30

In Figs. 29 and 30 are shown two examples of advertisements in the style of reading matter. They are effective and are more "newsy" looking than most display advertisements. This style is particularly well adapted to the advertising of novelties or new styles.

OTHER METHODS OF ADVERTISING TO THE TRADE

28. While the trade paper furnishes one effective way of keeping the retailers in touch with what the advertiser is doing, it is not the only medium at the advertiser's disposal. Trade-paper advertising may be supplemented with catalogs, booklets, mailing cards, etc. As was done by the advertisers of the Gillette safety razor, a booklet may be made up showing the full line of advertisements that are to be inserted in newspapers and magazines. Such a booklet, if sent to every dealer, will inform the trade of what is being done to create a demand. The publication of a house organ, or magazine, for the purpose of popularizing his goods among retailers and assisting salesmen is also a good plan for the manufacturer; or, he may issue a booklet on the most approved way of retailing his particular line of goods. The advertisers of the Waterman fountain pen have done this; the cloth-bound book that they publish, entitled Waterman's Ideal Salesmanship, is an excellent course of salesmanship in fountain-pen selling.

Retailers can also be assisted by furnishing them with good ideas for window display, window cards, etc. Other good schemes are to furnish retailers with free window cards and free electrotypes for advertisements; also, prizes may be offered for the best window displays, for the best sales record, the best advertisement, etc.

29. Necessity of Studying the Trade.—No advertiser or copy-writer can hope to do effective trade advertising until the trade has been studied. It is almost impossible for an ad-writer to deal intelligently with haberdashers until he is familiar with the way haberdashers have of doing business, with their needs and handicaps, etc. At first thought, for instance, it would seem that the making of collars in quarter sizes was a great business stroke, yet the truth is that this new feature of collar manufacturing is a hardship for many dealers, because they have to double their usual stock

and consequently have to invest twice as much money in collars without any very great increase in sales. The ad-writer dealing with the retailers of collars must understand such conditions in order to know how to deal with them intelligently.

The union principles of some trades must be studied in order that the advertiser may not unknowingly prejudice the unions against his goods.

If the advertiser has been a retailer, he will enjoy a distinct advantage. He can in any event keep in constant communication with the trade, get information through traveling salesmen, etc., and thus be able to carry on a more intelligent trade campaign.

ADVERTISING THE IDEAL PIGSKIN GARTER

30. The following outline of a campaign for a leather garter will make the general plan of trade advertising clear:

Gerhart, McLean & Company, of Newark, New Jersey, manufacturers of suspenders, garters, armlets, etc., begin manufacturing a man's moisture-proof, pigskin-leather garter, which is an attractive piece of merchandise and possesses some noteworthy advantages over the elastic garter. The leather, though soft and pliable, will last for years and will outlast several pair of the elastic kind. The garters are cut a little wider at the bottom so as to make them fit the legs snugly, without any feeling of binding. They are cut in rights and lefts, and are made in three sizes. A patented, sliding glove clasp of nickel not only holds them on securely, but allows adjustment to the slightest fraction of an inch.

There being no elastic in this garter, it cannot slip down when the wearer is exercising—a common fault of the elastic garter. They are sewed with heavy, waxed linen thread that wears unusually well. These goods are put up in handsome boxes, and are sold to the retailer at $4 a dozen, which allows him a profit of about 50 per cent. As the dealer's net profit on a 50-cent sale amounts to twice as much as on a 25-cent sale, a sale of a pair of Ideal garters will mean much more than a sale of the 25-cent elastic kind.

31. In Fig. 31 is shown an advertisement for this advertiser that would be appropriate for use in such magazines as the Saturday Evening Post, Collier's Weekly, Munsey's, System, and the World's Work.

In Fig. 32 is shown copy that would be appropriate for the Dry Goods Economist, Men's Wear, and The Haber-

Fig. 31

dasher. This advertisement is just a little smaller here than it should be for a half page in Men's Wear.

Copy for these advertisements should of course be changed from time to time.

32. To assist the trade in popularizing this new garter, a papier-mâché leg may be made up in full size with an

The Ideal Pigskin Garter

Reports from leading retailers prove that our Ideal Pigskin Garter is not only the handsomest and best-made specialty we ever put out, but the best seller. They are "selling like hot cakes" and we are working overtime to fill orders. It looks as if men were throwing away elastic garters to wear Ideals.

These goods are of the finest domestic pigskin, tanned to a rich russet, and are soft and pliable. They look well in the window. They are cut on a curved pattern so that the bottom is wider than the top, thus giving a snug fit without binding. They can't stretch and slip; just the thing for athletic young men. The nickel sliding glove clasp is handsome and sure holding; permits adjustment to a fraction of an inch. Made in rights and lefts, three sizes.

Window Demonstrator Free Every retailer knows how men pick their purchases from the window. We have a limited number of well-made demonstrators that we will ship free to any retailer placing an order through us on his jobber.

Don't buy a cheap substitute. See our advertisements this month in Collier's Weekly, Saturday Evening Post, Munsey's Magazine, World's Work, and other magazines.

May we send you a free sample of the Ideal and a 1-minute talk on "Garter Profits?"

Gerhart, McLean & Co., Newark, N. J.

FIG. 32

Ideal garter on it, as shown in Fig. 33. This will be a good window-display feature. If displayed in a window with an opened box of the garters on each side, this demonstrator will do much to develop sales, because men, as a rule, are influenced to make a large proportion of their purchases by what they see in the windows of haberdashers.

FIG. 33

It would pay the advertiser to circularize a select list of retailers and send a free sample of his goods. Seeing the goods themselves is worth many booklets without samples. A strong letter accompanying the sample and enclosing an order blank would result in orders that could be filled through the retailer's jobber.

TECHNICAL- AND TRADE-PAPER CONDITIONS

33. Not all technical and trade papers are of the same value. Some technical papers, for example, pay as high rates to the experts that contribute to their reading pages as are paid by the general magazines of large circulation; and the reports and editorial opinions of these journals command the respect and attention of the industrial world. Such publications are necessarily of superior value to the advertiser, and 5,000 of this kind of circulation may be worth 10,000 of some other publication whose circulation was built up by

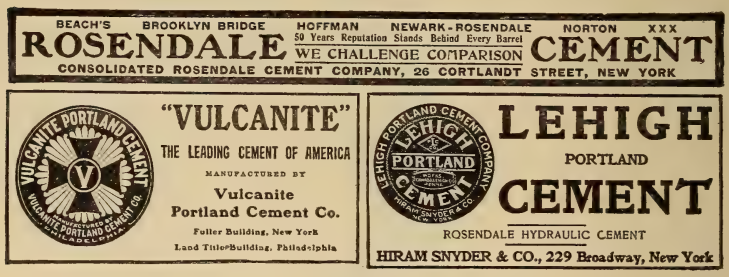


FIG. 34

Representative specimens of the old style of copy

questionable methods. Some technical and trade publications, however, are of little value and obtain their advertising patronage by methods that resemble blackmailing.

The value of the high-grade technical or trade paper is due to the fact that there is no waste; and the advertiser should remember that making a friend of one retailer is usually worth as much as making a dozen customers among consumers.

34. Determining the Value of a Publication.—A truthful circulation statement will be of some assistance to an advertiser in determining the value of a technical or trade

publication. The character of the paper itself will also throw some light on the subject. Do the reading pages show an honest effort to make the journal valuable to the reader, or are they filled with cheap matter, contributions from impractical writers, and poor illustrations? Is the make-up attractive

90% WILL PASS A 10,000 SIEVE

We are now grinding all cement so that 90% will pass through a 10,000 mesh sieve.

This increases its efficiency 25% or more.

You can accomplish, without increased cost, more work with a given quantity, as the finer the cement the greater its sand-carrying capacity.
Thus improved,

Louisville Hydraulic Cement

meets the demand for a very finely ground, reliable cement for brick, stone, or concrete construction.

Nature is our chemist. Our product is therefore uniform.

We should like to have you write us for our illustrated pamphlets. They are interesting to cement users.

Western Cement Co.
251 W. Main St., Louisville, Ky.

FIG. 35
The new and better copy that is replacing the "standing-card" style of advertisement

or is the type merely "thrown together?" Are the advertisements in the publication those of high-grade, aggressive firms or those of firms that buy merely because the space is cheap or because they are forced into it?

35. Decline of the "Puff."—The day of the "puff" is declining. The self-praise that an advertiser bestows on

himself is interesting to no one but himself; the reader is interested only in the "news" features and the illustrations. When a publication on one page has a puff about Jones & Company, praising their goods and policies to the skies, and on the next page has a few more paragraphs making the same extravagant claims for Smith & Company, the confidence of the reader in regard to the integrity of the publi-

Advertising Rates

Dry Goods Economist

Single Insertions

One-eighth page	$20.00	One-half page	$ 65.00
One-quarter page	37.50	One page	110.00

Irregular Advertising

Gross amounts of space to be used within one year in half, quarter or eighth pages at the pleasure of the advertiser:

2 halves, 4 quarters, or 8 eighths **$125**

(Additional space up to 4 pages at this rate)

4 pages, 8 halves, 16 quarters, or 32 eighths **$400**

(Additional space up to 8 pages at $100 per page)

8 pages, 16 halves, or 32 quarters **$760**

(Additional space up to 13 pages at $95 per page)

13 pages, 26 halves, or 52 quarters **$1,170**

(This is the minimum rate. All additional space at $90 a page)

Rate for the Fashion Numbers

For the annual Spring and Fall Fashion Numbers, 25 per cent. extra to advertisers not under contract.

Published Weekly **New York, N. Y.**

Fig. 36

cation will be shaken. In fact, the aggressive advertiser can well afford to leave off his list the publication that abounds in puffs.

36. Causes of Poor Advertising.—The really meritorious technical and trade papers have had such claims on advertisers that they have been able to secure advertising patronage much more easily than general publications. But

they do not, as a rule, compare favorably with the best newspapers and magazines in the assistance that is given the advertiser to get the worth of the money he spends for space.

A large number of trade papers refuse to give commissions to advertising agents. They take the ground that they will

THE
DENTAL COSMOS
A MONTHLY RECORD OF DENTAL SCIENCE
PUBLISHED BY
The S. S. White Dental Manufacturing Co.
PHILADELPHIA, PA.

Schedule of Advertising Rates

Advertisements pertaining strictly to Dentistry (and no others will be admitted) published at the following rates, PAYABLE ALWAYS IN ADVANCE:

ONE PAGE	EACH INSERTION,	$50
HALF PAGE	EACH INSERTION,	25
QUARTER PAGE	EACH INSERTION,	15
EIGHTH PAGE	EACH INSERTION,	10

The above rates are strictly net regardless of space or length of contract.

The DENTAL COSMOS does not allow commission on advertisements, does not exchange space with other publications, nor does it guarantee position.

The publisher reserves the right to reject any advertisement that may be regarded as injurious, misleading, or objectionable to dentists.

Advertising forms close promptly on the 15th of each month.

FIG. 37

get the business anyhow, that the agent does not help to create the business, that they have always been paid the full rate, and that they will not give 10 or 15 per cent. to the agent even if it does sometimes mean better advertising for the buyers of their space.

It may be said in behalf of this attitude that a number of the more progressive technical and trade papers have departments for assisting advertisers to use properly the space that they purchase, some papers going so far as to provide assistance in preparing illustrations. This service is doing something toward the abolishing of the "standing-card" style of advertisement and toward more skilful adver-

MINES AND MINERALS

MONTHLY CIRCULATION, 11,000 COPIES

Copy for new matter in advertisements or orders for discontinuance must reach the Publishing Office at Scranton, Pa., by the tenth of the month preceding date of issue in which change is wanted, or from which advertisement is to be dropped.

Advertising Rates

SPACE	ONE TIME (Single Insertion)	RATE PER YEAR
One Page	$60	$650
½ Page	34	367
¼ Page	18	194
⅛ Page	10	100
1/16 Page	6	60

The privilege of changing matter in advertisements from issue to issue and of varying amount of space used (payable according to rate schedule) is accorded the advertiser.

Advertising bills payable quarterly, unless advertiser prefers monthly settlements.

FIG. 38

tising generally. Advertisements like those shown in Fig. 34 are being replaced by copy like that shown in Fig. 35.

37. A great many technical- and trade-paper advertisers try to make catalog cuts answer for their advertisements, and the result is often disappointing. The use of special cuts and talks by the writer of the copy with the traveling salesmen of the firm, so as to get acquainted with conditions

among buyers and with effective ways of meeting conditions, will result in greatly improved copy.

The fear of divulging trade secrets undoubtedly keeps some advertisers from exploiting the features of their products, particularly the new ones. But the copying of designs

POWER

505 PEARL ST. NEW YORK, N. Y.

Advertising Rates

	1 Month	3 Months	6 Months	Year
$\frac{1}{16}$ page	$ 20	$ 40	$ 70	$ 125
$\frac{1}{8}$ page	30	70	125	225
$\frac{1}{4}$ page	50	125	225	400
$\frac{1}{2}$ page	100	225	400	700
1 page	150	400	700	1,200
2 pages	250	700	1,200	2,000

Situations wanted 25c a line. All other line advertisements under Special Notices 50c a line.

Front cover $250, inside front cover $150, back cover $150 an issue. First page after reading matter and any other special position 25 per cent. above card rates.

We do not sell any sized spaces other than those enumerated.

The size of the page is 9 in. × 12 in., type space 7 in. × 10 in.

Whenever possible, the advertisements are classified.

POWER gives no discounts or rebates. Strictly one price to all.

POWER does not pay commissions to advertising agents and will not accept business from them. All contracts must be signed by the advertiser.

Average Monthly Circulation during 1906, 24,508 each issue.

Fig. 39

will have to be fought anyhow, and it is better to advertise strongly and early, so as to be the first in the field and be able to fight off the dishonest copier or substituter.

38. Technical- and Trade-Paper Rates.—The rates of technical and trade papers are high when compared with those of general publications of equal circulation, but the

rates of most technical publications are reasonable when the special class of the circulation is considered.

39. Specimen Rate Cards.—The rate cards shown in Figs. 36, 37, 38, and 39 afford illustrations of rates and rules of trade and technical publications.

STREET-CAR ADVERTISING

GENERAL INFORMATION

INTRODUCTION

1. Only within the last few years has the street car been accorded its proper place as an advertising medium. For a long time, **street-car advertising** was regarded by most large advertisers as being merely supplemental—a reinforcement of newspaper and magazine campaigns. It was only here and there that the large advertiser thought seriously of using street cars, and then only when part of his appropriation remained after having put on his list all the newspapers or magazines that he desired to use.

Numerous experiences during late years have shown that, in addition to being a useful ally in newspaper and magazine campaigns, the street car is strong enough as an advertising medium to stand alone. It has also been shown that some firms can do effective advertising more economically by the use of street cars than they can by the use of any other medium. An illustration is found in the building up of a canned-soup business of national extent, no medium except the street car being used. Only in late years have magazines been used by this advertiser.

It is difficult to make a fair comparison of the street car with the newspaper or the magazine. Each of these mediums has distinguishing features, and the street car is so different from the others that it should be considered separately. The growing importance of the medium warrants special attention.

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POINTS IN FAVOR OF STREET-CAR ADVERTISING

2. There are many points in connection with street-car advertising that argue strongly in its favor. In the first place, no advertiser has any great advantage. Each one, with the exception of those who have the space at the ends of the cars, at the sides of the doors or above them, and the occasional double-card advertiser, has an equal chance for display; that is, each has the same kind of position and the same amount of space. Furthermore, the double-card space, being considered less valuable than two separate cards (one on each side of the car), is being abolished by the sellers of street-car space. Thus, the small advertiser is not "blanketed" by large advertisements as he often is in the magazines and usually is in the newspapers. Though he may have only a thousand dollars to spend in advertising, or even a hundred dollars, he has, in the territory where he advertises, an opportunity equal to that of the advertiser with a yearly appropriation of several hundred thousand dollars.

3. Another strong point in favor of the street car as a medium is that little or no objectionable advertising is accepted by those who sell the space. Therefore, the advertiser using space in the cars need not fear that his advertisements will be placed with those of a fraudulent or questionable nature.

Colors may also be used freely in the advertisements, the only additional cost being that incurred in printing the cards—which, as shown by Art. **25** of this Section, is not an enormous additional expense.

4. The minds of persons when riding in street cars are usually in a receptive mood. A large portion of such persons have nothing to occupy their attention during the time they are riding, unless of course they have reading matter with them or are riding on a line where the scenery is unfamiliar. Even the newspaper readers do not ordinarily read continuously during an entire journey, as the conditions of light, etc. are not always favorable for this purpose.

Thus, in searching for something on which to fix their attention, the eyes of passengers naturally turn toward the car cards. Very few persons that ride regularly miss seeing the cards of a thorough street-car campaign, and without doubt the mind of the average passenger is, for advertising purposes, in as open and impressionable a condition as it could be. The promoters of street-car space emphasize the value of these "idle-moment" opportunities.

5. Street-car cards are before people daily, and if these cards contain good advertisements, they must in time make their impression.

6. Another valuable point in favor of street-car advertising is that it reaches the masses. Sometimes, it is very important for an advertiser to reach a certain class of people exclusively, but if the article to be sold is one that appeals to the general consumer, there is no advantage in using a class medium. Magazines, as a rule, attract certain classes. In towns where there are several newspapers, the circulation of each is usually made up largely of the readers of one political party, or one paper reaches the higher class of readers and another the middle class. Even if all the newspapers of a city are about of the same grade, each will have its own particular class of readers, and to cover the territory thoroughly, all or at least half of them may have to be used. On the other hand, it is safe to claim that fully 90 per cent. of the adults of a community ride on the street cars. This means, therefore, that street-car advertising reaches the masses—those who are regular readers of magazines and newspapers and those who are not.

7. The street car as a medium is extremely local in its influence. In fact, it is more local in its influence than even the newspaper, and because of this it becomes a particularly valuable medium where the desire is to concentrate the effect of the advertising. As an illustration, let it be supposed that a firm desires to introduce a new soap into the city of Philadelphia. In such a case it would be necessary to interest retailers and to induce them to carry a stock of the soap.

It is certain that the people of Philadelphia would be made to realize more quickly that the soap is on sale in local stores by seeing the street-car advertising than if they had to look for the advertisements in the general magazines, for an advertisement might occupy a page in a dozen different magazines and still not cover the city. Not all grocers are magazine readers, and where their cooperation is necessary, it is evident that either newspaper or street-car advertising will bring the campaign to their attention sooner than will magazine publicity.

NUMBER OF PASSENGERS CARRIED BY STREET CARS

8. Statistics obtained from a central office of several street-railway advertising companies show that on an average—city, suburban, and interurban—the total number of passengers carried by the cars in one day equals 58 per cent. of the population of the areas served. This statement should not be construed as meaning that 58 per cent. of the population uses the cars every day, for there is repetition, one person taking daily anywhere from one to six rides, and in some cases even more.

In the city of Washington, where the number of visitors is very large, the total number of passengers carried in a day, including transfers, equals 104 per cent. of the population. In San Francisco, and in other cities where there are many steep hills, the daily total of street-car passengers in proportion to the population is also much above the average. In cities of small population, where the residential sections are within easy walking distance of the business center, the number of riders per thousand population would, of course, be very much smaller than it is in New York, Chicago, and other cities, where nearly every one rides to and from work.

Visitors and the thousands of persons that the cars bring in from the suburban towns are great factors in making the average daily traffic equal to so large a percentage of a city's population.

9. A statistical computation covering a number of car-served communities has been made that yields some interesting figures. In getting at these figures, first, all persons under 10 years of age were excluded from the population. Then 10 per cent. was deducted from the remainder, to allow for invalids and a few well-to-do persons that ride altogether in carriages, automobiles, etc. The total passenger traffic of the communities for 1 month was then divided by the figures representing 90 per cent. of the adult population. The result of this computation shows that each individual takes 35 rides a month. Multiplying 35 by 3.6, which represents the number of individuals 10 years of age and over per family throughout the United States, according to the 1900 census, gives 126 car rides per family per month, or more than 1,500 per family per year. This average is exceeded in some cities; in others the average 1,500 rides a year is too high, while in the interurban areas the actual count is, of course, considerably under 1,500 rides per family per year. But it must be borne in mind that in interurban areas the distances are greater and therefore afford somewhat greater advertising value.

10. A compilation of the latest ascertainable population and of the traffic of the various street-railway lines covering Baltimore, Milwaukee, Washington, Buffalo, and the suburbs of these four cities, also including Niagara Falls and Batavia, Newark, Jersey City, Paterson, Hoboken, Elizabeth, Trenton, one hundred other cities, towns, and villages in Northern and Eastern New Jersey, and the five boroughs constituting Greater New York, shows that a total of 6,740,714 rides are registered per day. The total population of this area is 7,494,623. This means that the total number of passengers carried in a day, including transfers, equals in these communities about 90 per cent. of the population, and amounts to 27 rides per capita per month, 127 rides per family per month, or 1,524 rides per family per year.

These broad areas are representative of populous communities, and this computation more than sustains the state-

ment that on an average the total daily traffic equals 58 per cent. of the population of the car-served area. A general average should not, however, be taken as a guide where local advertising is to be placed. In such a case, careful inquiry should be made so as to determine accurately what the daily traffic of the car-served community is.

11. Average Number of Passengers Carried Daily by Each Car.—The average number of passengers carried by a street car in a day is shown by statistics to be about 550. This, also, will vary according as residential sections are far removed from business sections and as the street railway is ample or inadequate to the needs of the car-riding public.

As the number of cars in a given community is constantly increasing, no statistics as to the number of cars operated could be given that would be reliable for more than a week after being published.

A central street-car advertising office issued the following statement to its agents on May 1, 1907:

Total number of cars listed	26,212
Total number of passengers carried per day on all cars	14,501,860
Number of passengers per car per day, averaged for all lines, city, suburban, and interurban	553

LOCATION FOR STREET-CAR ADVERTISEMENTS

12. Experiments have shown that there is little, if any, difference between the number of cards within the range of a passenger's eye when he is on a seat that runs lengthwise in a car and when he is on one that runs crosswise In each case there are from six to twelve cards within the range of the eye, except when the passenger happens to be standing or to be seated at the extreme end of a car in which the seats run lengthwise. In such cases, the number of cards visible, so long as he maintains one position, is reduced about one-half. Those cards visible to him, however, are of

superior effect owing to their nearness. The best locations in a car with seats running crosswise are the spaces at the ends, though their mean distance from the center of the car, which might be called the *mean position* of a habitual rider in a car with seats that run crosswise, is greater than the average of the cards in the side racks, and it is necessary, in using end spaces, to condense the copy and construct the advertisement in bolder form.

13. What counts, of course, is not how many people ride on the cars, but how many see the advertisements and are influenced by them. Where cars are so crowded that a number of passengers cannot get inside, the advertiser will lose his chance to get the attention of many. Just what proportion of the people that ride on the cars see the cards and how many of the cards each rider sees in the course of a month, is a question that may never be answered satisfactorily. That question is just as hard to solve as it is to determine what proportion of the readers of a magazine see a page advertisement inserted in company with a hundred or more other advertisements, or how many readers will see an advertisement of moderate size in a newspaper of 16, 24, or 32 pages, to say nothing of a Sunday paper of 64 pages. In fact, the only conclusive way of determining the attention that is given to any kind of advertising is to keep careful account of the results obtained.

ADVERTISERS THAT MAY USE CARS PROFITABLY

14. The class of advertisers that may use street cars with success can be determined in a general way by the study of a list of advertisers that have advertised persistently in street cars, and whose persistency would indicate satisfactory results.

It would be difficult to make up a comprehensive list, showing just what may be advertised profitably in street cars and what may not. The success of any advertising campaign depends as much on the plan, the copy for the advertisements, and other details, as on the medium used.

15. National Advertisers.—There are many well-known **national,** or **general, advertisers,** that have used or are using street cars, and the range of articles offered for sale is wide. Among these advertisers are Scott & Bowne (Scott's Emulsion); Washburn-Crosby Company (flour); National Biscuit Company (Uneeda Biscuit, ginger wafers, oyster crackers, etc.); Joseph Campbell Soup Company (soups); American Cereal Company (Quaker Oats); the Andrew Jergens Company (Woodbury's Facial Soap); the Egg-O-See Cereal Company; N. K. Fairbank Company (Gold-dust washing powder); the Coca-Cola Company; Cluett, Peabody & Company (collars, shirts, etc.); Walter M. Lowney (bonbons and cocoa); John Lucas & Company (paints); Enoch Morgan & Sons (Sapolio); H. J. Heinz Company (pickles, etc.); The National Food Company (Shredded Wheat); Mennen & Company (Mennen's Talcum Powder); Proctor & Gamble (Ivory Soap); Chase & Sanborn (coffees and teas); Glidden Varnish Company (Jap-a-lac); and many others.

16. Local Advertisers.—Among the **local advertisers** that have used street cars persistently are banks, trust companies, coal, wood, and lumber dealers, druggists, carriage and harness dealers, laundries, opticians, furniture stores, leather-goods stores, piano and organ stores, men's furnishing stores, business schools, restaurants, art stores, sporting-goods stores, life-insurance agents, real-estate dealers, excursion promoters, gas companies, ice companies, hardware stores, plumbers, loan associations, book and stationery stores, tobacco stores, dyers and cleaners, dairies, shoe stores, clothing stores, and others.

17. Weakness of Street-Car Advertising in Former Years.—In former years, much of the street-car copy was weak. Street-car advertising being regarded as supplemental to other forms, the cards, instead of giving information, were usually mere reminding advertisements. The name of the article, or the name of the advertiser and the article, and a catch phrase usually constituted the copy. The

opportunity to give interesting information and substantial argument in favor of the product was overlooked by most users of street-car space. Cards were left standing for months without change. The result was that many campaigns that should have been successful, and that would be successful with the better methods of car advertising in practice today, were failures.

18. Mail-Order Advertising in Street Cars.—It has been fairly well demonstrated that street cars are better adapted to local and general advertising than to mail-order advertising. A mail-order advertisement would have to be exceptionally strong to prove successful in street cars. It is not difficult to see the reason. Magazines to a large extent, as well as a considerable proportion of the newspapers, are read in the home; and in many cases a person reading a mail-order advertisement in a magazine or a newspaper has pen, ink, and paper at hand and may send an inquiry at once—before the advertisement is forgotten; or if writing materials are not convenient, the advertisement may be torn out and put in the pocket. If, however, a person is attracted by a mail-order advertisement in a car, he must, as a rule, wait until he reaches home before an inquiry or an order may be sent. In the meantime, the address, unless written down at the time the advertisement was seen, may be forgotten, as indeed the whole advertisement may be. Furthermore, the average mail-order advertisement requires more detailed description than the space of a street-car card affords. This is not equivalent to saying that it is impossible to get any results from mail-order advertisements in street cars, for the contrary has been proved; but it is certain that there is a great disadvantage to overcome.

19. Advertisements That Require Frequent Changes.—It is evident that offerings good for only a day or a week cannot be advertised to advantage in a medium where the advertisement must stand a month. The retail advertiser is therefore restricted in his street-car advertising to features that hold good the entire month, except, of course,

where he can arrange with the sellers of the space to change cards more often.

20. A Notable Daily-Change Contract.—Several years ago, under an agreement made with the sellers of street-car advertising space in New York City, the car cards contracted for by the Wanamaker store were changed every day. These cards bore a date showing the day of the month, and thus proved to the reader that only fresh offerings were announced. This contract was made, it is said, at about what it would have cost the Wanamaker store to add one more large daily New York newspaper to the list. The managers of the store felt that this daily card gave them the last word with the shopper coming down town to buy, and believed it worth while to have the privilege of the last word when the shopper was out with her purse in her hand and her thoughts on buying. The fact that the Wanamaker store is at a subway station and has a floor opening on the station gave this car advertising additional force. It is stated, however, by the sellers of car space that this arrangement for a daily change was an exceptional one and that such contracts are not entered into generally.

Information comes, while this Section is being written, that the Wanamaker contract has been discontinued by the advertiser. Whether the discontinuance was because of failure to get results commensurate with the cost, or because the advertiser preferred to use another medium for a while, is not known.

METHOD OF HANDLING SPACE IN STREET CARS

21. By the old plan of handling space in street cars, there were many separate street-car advertising concerns—almost one for every separate street railway in the country. This, however, has passed away in response to a demand for centralization. Car advertising is now handled by large, well-organized concerns with branches throughout the United States, and these again, so far as national advertisers are concerned, are represented exclusively by a central office,

or clearing house. Such an institution exists in New York. This agency represents nearly three-quarters of all the street-car service in the United States and practically all of that in Canada and the Philippines, besides the best of some foreign countries.

Thus, through advantageous centralization, a single contract may now be made by a national advertiser to cover all the cities, towns, and villages represented by this selling office, and these, at the time of publishing this Section, number 2,500. This arrangement enables the advertiser to receive checking lists, service reports, shipping instruction, bill for service, etc. from one central office. Arrangements can also be made to cover all the cities in a given state or group of states, etc.

This centralization plan, while simplifying the situation for the national advertiser, still leaves the local advertiser free to deal with the local street-car advertising company, if there is one.

Advertising can be placed in street cars, through the central office referred to, by a number of the larger advertising agencies. A commission is granted to the agencies just as is done by the publishers of magazines and newspapers.

COST OF STREET-CAR ADVERTISING

22. Owing to the frequent changes in street-railway systems, rates for street-car advertising are subject to constant revision. It is certain, however, that the number of passengers carried will always be the rational basis for fixing the charge. The average cost at the present time for a national advertiser on a full year's contract is from two to three cents ($2\frac{1}{2}$ cents may be taken as a rough average) for each thousand passengers. The prevailing rate to the national advertiser at the present time in any extensive street-car system on a year's contract is 40 cents per car per month. In selected cities, or in selected lines of certain cities, increased rates are demanded, while in some less desirable cities and lines the rate is lower than 40 cents. A

higher rate is asked if the advertising is to run only 3 months or 6 months. Where at least one-half, but not the entire number, of cars in a city are used, service is charged for at an advanced rate.

The various street-car advertising companies are always ready to furnish figures, giving cost, number of cars operated, passengers carried, etc.

23. Extra Changes.—Local merchants may still contract with a few of the individual car-advertising companies for changes in addition to the regular once-a-month change, the increase in cost depending on the number of changes and the number of cars in which the change has to be made. But this extra-change feature is of value only where a merchant wishes to use the cars to advertise bargain offers that are good only during a short time, a few days or a week, for instance. Since this kind of advertising is usually done to better advantage in newspapers, and since offerings good during an entire month are better adapted to cars, the car-advertising companies discourage changes oftener than once a month; and it is likely that in a short time the extra-change feature will be discontinued entirely.

The standard contract for national advertising in street cars is for the cards to stand 1 month without change. As will be pointed out in detail further on, it is easily possible for both local and national advertisers to have a number of different texts or readings appear in cards during one month without the changing of cards, which accomplishes practically the same purpose and does not cause the inconvenience that a frequent change of cards would.

24. Number and Size of Cards for Street Cars. Notwithstanding the great length of elevated, subway, and interurban cars, such as are used in New York and other cities, the average number of cards in a car is about 24, all classes of street railways considered. The standard size of card is 11 in. × 21 in. Cards of double size, that is, cards 11 inches deep and 42 inches long, are used by a few advertisers, but their use has been practically abandoned in favor

of two 11″ × 21″ cards, one being placed on each side of a car. Some of the elevated railway cars afford space for a card 15 in. × 21 in.

25. Cost of Printing Street-Car Cards.—The cards used in street-car advertising are in all cases furnished at the expense of the advertiser. A great central agency, already referred to, maintains a copy department for the purpose of assisting patrons to prepare good advertisements, and at present charges merely for art work—not for writing copy. Indeed, practically all individual car-advertising companies render assistance to local patrons in the matter of preparing copy, where such assistance is needed, it being to their interest to do so.

Cards in large quantities cost from 1 cent each upwards; according to the number printed and the number of colors used. A lot of 45,000 cards printed in black and red, with an assortment of six readings, has been furnished at $11 per thousand. The same number of cards lithographed in eight colors, with an assortment of six designs, was furnished for 3 cents a card. For a smaller lot of these cards, a proportionately higher rate would of course be charged. If only a few hundred or one or two thousand were printed, the price would be very much higher.

The following list shows a Chicago printer's advertised prices on the printing of car cards. The prices do not include art work and cost of plates.

Quantity	One Color	Two Colors	Three Colors
100	$ 4.45	$ 5.45	$ 6.45
250	7.10	8.70	10.00
500	11.45	14.30	17.00
700	15.00	18.50	22.50
1,000	18.00	23.00	27.50
2,000	33.00	42.00	51.00
5,000	70.00	90.00	110.00
10,000	135.00	175.00	215.00

Owing to the fact that car-card work is a specialty with this printer, his prices are probably lower than those of most

printers and should not be construed as a standard scale. Many advertisers have their cards printed on both sides. Then a change of copy may be made by simply turning the card.

26. Number of Cards Required to Cover the United States.—A large cereal company, in an advertising campaign covering nearly all of the populous sections of the United States, found it necessary to furnish 45,000 cards. At that, time, however, the number of cars charged for was only about 35,000; consequently, there was a good margin for mutilated cards, new cars put on during the time of the contract, etc. Canada at that time required 2,000 cards.

On account of the development going on just now in street and interurban electric railways almost everywhere, it is safe to figure on a 10-per cent. yearly increase in the number of cards.

PLANNING AND PREPARING STREET-CAR ADVERTISING

GENERAL DETAILS

27. Plans Necessary for Success.—In one respect, street-car advertising is the same as all advertising; that is, if it is to be successful it must be carefully planned and properly supported. Using a card containing simply the name of the advertiser and the article and letting it stand without change for months, is not likely to produce good results. A card of this kind may be worth something, but it does not begin to be worth what another card giving interesting particulars of some service would be. Also, for example, if the National Biscuit Company, using, as it does, copy that is more reminding than informing, neglected to have its salesmen work carefully among the retailers of the cities where its street-car advertising is done, it would not get the results that it does get. Suitable printed matter, cards

Red Clover Creamery Butter

A Quality Butter, of rich, sweet flavor; made from the milk of Jersey Cows, fed on the red-clover pastures of Illinois and Wisconsin. Sold by all pure-food grocers.

"The Butter that Betters the Bread"

THE E. O. WHITEFORD CO., Sole Distributors

FIG. 1

How many loaves to the sack?

That's the real price of flour.

And why are there more loaves in a sack of GOLD MEDAL FLOUR than any other kind?

Because the cellulose and waste are carefully milled out by the Washburn-Crosby Improved Process.

And the bread is wholesome.

FIG. 2

and signs for the retailer, etc., if necessary as adjuncts to magazine and newspaper advertising, are just as necessary adjuncts to a street-car campaign.

28. Common Mistakes in Street-Car Advertising. The most common mistake in street-car advertising is that of regarding the street car as a supplemental medium and consequently preparing advertising of a supplemental nature. The ad-writer should prepare car advertisements as if the advertiser did no other advertising and was depending entirely on the cars to increase his business. Instead of using cars "to keep the name before the public," they should be used to inform and to sell goods.

There is just as much need for the plumber and steam fitter to tell about the superior features of his service as there is for the laundryman to tell about his. If the plumber keeps a good force of men, so that he can always respond instantly to every hurry call, if he never disappoints, and if he guarantees his work, these facts are worth telling. The same principle applies to practically every advertiser.

Street-car advertising will not be profitable unless the cards are changed promptly and kept timely. Some advertisers are careless enough to allow special Christmas cards to run during the month of January; others allow one card to run for 3 months or longer without change. Such unseasonable, or "stale," announcements should not be expected to produce results.

29. Opportunity for Good Advertisements.—Street-car cards afford the ad-writer unusual opportunities for getting up attractive copy. In the first place, he does not have to contend with poor paper, but may be sure of cardboard stock that will give the best results for the illustration and type effects desired. He nearly always has the same space that other advertisers have, has no advertisements above nor below his own, and need not use the caution against "blanketing" that he would have to use in preparing a small or medium-sized advertisement for a newspaper; and he may use colors.

30. Bad Effect of Too Much Color or Detail.—Many ad-writers, because of the convenience with which colors may be used on street-car cards, overdo the thing and use a combination of three or four colors that is not nearly so striking or easy to read as a card that has a simple arrangement and is printed in red and black or even in just one color. Somehow, a story told in a multicolored card does not seem to be a real story, but rather a labored effort toward a mere design. Such a card costs a great deal to print, but has little force. In this respect, it will be well to note the cards shown in Figs. 1 and 2. These advertisements, which are reduced settings of cards 11 in. × 21 in.,

Fig. 3

would not be improved at all by the addition of one or more colors.

31. Another mistake that is just as often made consists in having a card so full of detail, illustration, and lettering, or so-called ornament, that it is not so easy to read as a card set in good, clear type. Compare the card shown in Fig. 3 with that shown in Fig. 4. Excess of detail and capitals makes the card in Fig. 3 much inferior.

Bold, simple effects should be the aim in getting out street-car cards. The advertisements shown in Figs. 1, 2, and 4 are strong, and their strength is due in a large measure to their simplicity. They are much more likely

to be read than cards filled with detail or printed in half a dozen colors.

Some very attractive one-color effects can be attained when some fairly heavy type, like Cheltenham Bold or De Vinne, for instance, is set in reading-notice style and printed in bright olive, blue, or brown, instead of black. A card printed in this way will be just different enough from the adjoining cards printed in black to catch the eye and insure reading. Light-faced type should not be used with these colors.

32. Necessity for Readable Type.—A most important point in connection with street-car cards is to be certain that

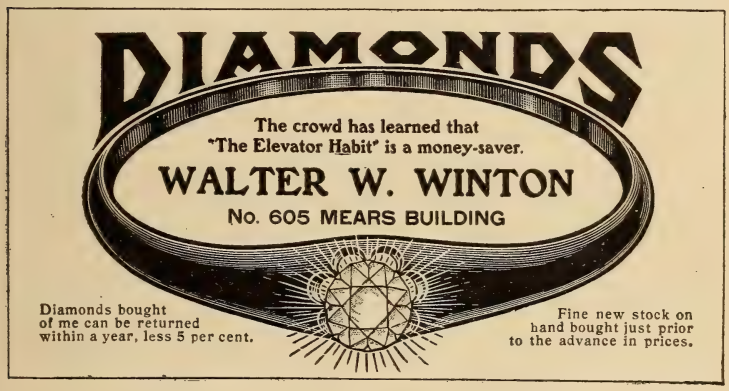


Fig. 4

they may be read easily when the reader is at least from 8 to 12 feet away and when he reads at an angle. Hence, an extended face like Post Old Style is better than a condensed letter like Post Condensed, because the latter, when seen at an angle, narrows down so much that it is not readable. Before approving a drawing or a proof of a proposed car advertisement, it should be placed on one side of a room and viewed from the opposite side; then a few steps to the side should be taken to see whether the card may be read at an angle. A great many car cards will not stand this test.

If light-faced type, extra-condensed type, or type having a small face is used, the card will not be readable except to

persons that are close to it, which will of course greatly decrease the possible number of readers. More than ordinary care should be taken when the card is designed for one of the positions at the end of the car (to the right or left of the door), where it will be 10 or more feet away from many of the passengers.

33. Sizes of Type to Use.—As a general rule, it is not well to use type smaller than 60-point for the principal points. However, type as small as 30- or 36-point may be used for amplification of the idea presented, so long as the essential part is printed in the larger type. Some types, Cheltenham Bold and De Vinne, for instance, are readable 8 or 10 feet away even in the 24-point size. Condensed types smaller than 36- or 48-point should not be used, because they are practically illegible at a short distance.

All the illustrations shown in this Section are reductions of cards 11 in. × 21 in. When type is brought down so small as these reductions bring it, much of the boldness of the original cards is lost The illustrations therefore show only the general effect.

34. Styles of Type to Use.—Among the types that are suitable for car cards are De Vinne, Cheltenham Bold, Foster, Caslon Bold, Post Old Style, Ben Franklin, Blanchard, MacFarland, Old-Style Antique, some medium faces of Gothic, and many other faces of similar character.

It is well to avoid the use of more than two styles of type on a card. Very effective results can often be secured by the various sizes of one series only. Where large display lines are used as an adjunct to the body matter, it is sometimes necessary to use type with a heavier face so as to secure effective display. When two styles of type are used, care should be taken to see that they are harmonious. Crowding should be avoided. By allowing ample margins and plenty of white space between lines of body matter and around the heading and address, strong contrast of type against the white card will be secured, and this will consequently make the advertisements easy to read. The body matter of a street-

Our $40 Suits are about as near the clothing ideal–in quality, style and wear–as it is humanly possible to get.

Over a thousand different new Fall Cloths to choose from.

NICOLL the TAILOR

WILLIAM JERREMS' SONS

715-717 Olive Street

FIG. 5

¶ The secret of good butter.

¶ Rich yellow cream from the milk of young and healthy clover-fed Jerseys.

¶ That's the "reason why" of

RED CLOVER CREAMERY BUTTER

All good grocers sell it.

National City Dairy Co., Wholesale Distributors

FIG. 6

Castile soap was made of vegetable oil—
Once!
Now it's chiefly cheap animal fat, mottled with pigments to imitate castile; or left white.
RICKSECKER'S SOAP is mostly Lagos Palm Oil—a skin food.
No animal fat—no scent—no dye.
All druggists 25 cents

FIG. 7

Take a rest

'Way up in the mountains, there's rest for you—at Markleton.

You owe it to yourself to find out what nature and science can do to make you well, comfortable and happy.

Cool, pure air; beautiful forest and river views; mineral springs; baths; amusements; resident physicians and nurses. Send for booklet.

7

The Markleton, Somerset Co., Pa.

New management.

Fig. 8

No, it's not a medicine.

It's a food.

BORDEN'S MALTED MILK is a dry powder. It combines and concentrates the food values of milk and wholesome cereals.

It is delicious.

It digests perfectly.

Dissolved in hot or cold water, it makes the most nourishing beverage you ever drank.

Various sizes at all druggists

Fig. 9

Open up a coffee bin.

M-m.

Doesn't the coffee smell fine?

The fragrance proves the flavor is escaping.

Chase & Sanborn's SEAL BRAND coffee is packed air-tight immediately after roasting.

All its rich, full flavor is saved for you.

Fig. 10

car card set in either 48- or 60-point type can be read very easily, while sizes smaller than these are proportionately more difficult to read, especially at a distance. Body matter should *always* be set in lower case.

35. The card shown in Fig. 5 is set in Cheltenham Bold, with the signature in Condensed Gothic; while that shown in Fig. 6 is set in Caslon, with the line Red Clover Creamery Butter in Condensed Blanchard (in the original, the words in Condensed Blanchard were printed in red). The card shown in Fig. 7 is set in Cheltenham; that shown in Fig. 8 in De Vinne, with the heading in Blanchard; and that in Fig. 9

Fig. 11

in MacFarland, with display in Gothic. Old-Style Antique is used for the card shown in Fig. 10, while Blanchard is used for the type portion of the card shown in Fig. 11. The card shown in Fig. 12 is set in MacFarland with display in Gothic. Figs. 31, 32, and 33 are set in Old-Style Antique. The body matter in Figs. 36 to 41 inclusive is set in Cheltenham Bold.

36. Number of Words on a Card.—The standard street-car card affords space for the good display of from 30 to 50 words, according to the size of type used and the style of display. It is possible to use as many as 60 words, but with this number of words the display cannot be of the

Troubled with your digestion?

That's bad!

BORDEN'S MALTED MILK is especially made for dyspeptics.

That's good!

You see the malt generates a kind of vegetable pepsin. This pepsin partly digests the milk before you use it.

Various sizes at all druggists

FIG. 12

HAND SAPOLIO

by a method of its own cleans the pores, aids the natural changes of the skin, and imparts new vigor and life.

¶ Don't argue. Don't infer. Try it!

¶ It's a lightning change from office to parlor with Hand Sapolio.

SHOULD BE ON EVERY WASHSTAND

FIG. 13

Squeeze all the juice out of an orange.

Is it still an orange?

When those refiners, with their modern machinery, extract all the sugar out of cane juice, is the residue molasses?

Get the old-fashioned sugar-house molasses—SUGAR-GLEN.

Made in the open kettle, old way.

Rich cane flavor.

All Grocers. **Cans: 25c, 45c, 70c.**

C. E. Coe, Memphis, Tenn.

FIG. 14

strongest kind. If an illustration is used, the number of words that may be displayed well ranges all the way from 20 to 40, according to the size and arrangement of the type and illustration. In the original, the card shown in Fig. 13 was set in a type of good size; it contains 46 words. The card shown in Fig. 14 contains about 60 words set in a small but bold letter (Post Old Style), and the card as it appeared in the car was fairly easy to read.

It is much better to have a minimum number of words and to have superior display than to put in the maximum number of words and have the display poor or mediocre.

About half an inch of blank space around the edge of the card will be covered by the rack into which the card is slipped. Then there should be a margin of white space around the copy. This reduces the space somewhat. At night, the lower half of the card is usually much better lighted than the upper half. Therefore, it is not a good plan to have the essential part of the copy too near the top.

In selecting cardboard for street-car cards, it is best to choose stock with a dull finish rather than one that has a glossy surface; the glossy card reflects light at some angles and is not readable when it does so.

USE OF ILLUSTRATIONS

37. Illustrations are necessary in many classes of street-car advertising. Car cards lend themselves readily to illustration, and, if arranged with care, the illustrations will leave ample room for a well-expressed selling point. The advertisements shown in Figs. 15 and 16 were well displayed in the original cards. The illustrations show just how the Magic curler is used, and the descriptions are ample. Half-tone illustrations (not finer than 133-screen), line cuts, and lithograph illustrations are equally well adapted for use on the cardboard stock used.

In Fig.17 is shown an example of an attractive illustration used in connection with appropriate text. This illustration is peculiarly effective because of the way in which the

woman's finger points and also because of the direct suggestion, *Yes you ought to use.* In Fig. 18 is shown another fine example of the illustrated card. It shows the Jap-a-lac can

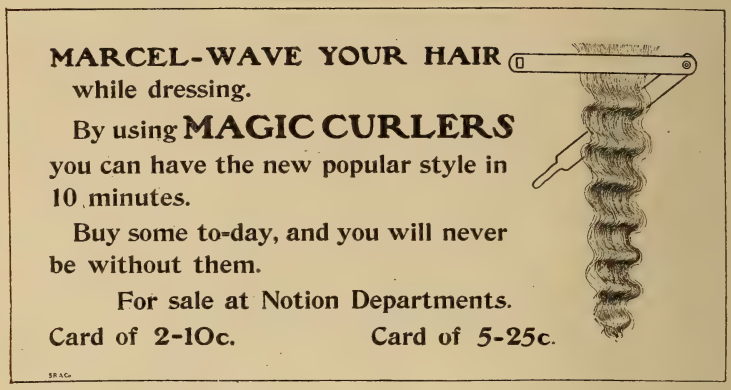


Fig. 15

and a woman using Jap-a-lac, and emphasizes a distinct use. Figs. 19 and 20, from the same series, show how the Glidden Varnish Company illustrated the different uses to which

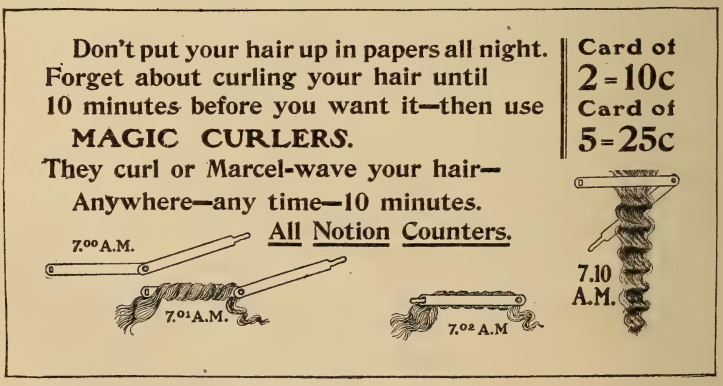


Fig. 16

Jap-a-lac can be put. Fig. 21 shows how it is possible to get in many words if the illustration is well placed. This advertisement is well illustrated, yet it contains 54 words.

Figs. 22, 23, and 24 show further examples of well-illustrated cards. The reproductions of the Heinz cards do not do justice to the originals, which were in colors. The card shown in Fig. 24, with the tomatoes in red, was very realistic.

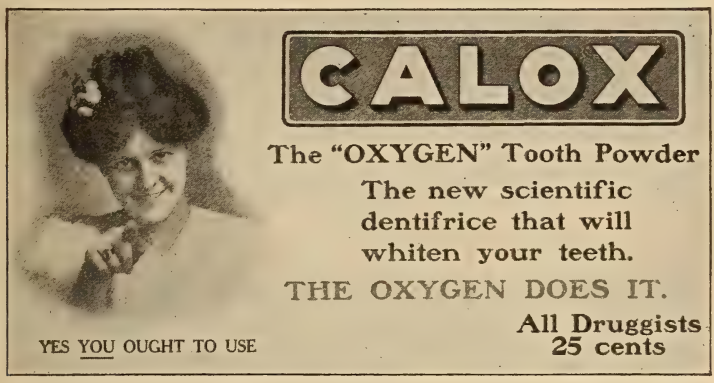


Fig. 17

38. It is always important to avoid complex subjects in illustrations. The main strength of the Jap-a-lac illustrations lies in the fact that one or two details are forcibly and

Fig. 18

attractively shown. Complex illustrations are unsuitable, as the detail detracts from the main feature.

An ad-writer should not depend too much on an illustration. An advertisement may be a beautiful picture from an

art standpoint, and attract attention *as a picture*, but it will likely fail to sell goods on account of lack of good text. The selling points should be brought out strongly, and the copy part of the advertisement should be as complete as if it were not illustrated at all. The power of copy is shown by the fact that some of the most successful campaigns have been carried on by all-text cards.

The short depth of the car card precludes the use of the entire human figure unless it is made very small. But the figure may be shown sitting or kneeling, as in Fig. 18, or only the upper portion of the body or the face may be introduced, as in Figs. 17, 20, and 24.

39. Enlivening the Advertisement by Illustrations.—Figs. 25 to 30, inclusive, show how life and action may be put into the advertising of some article that is entirely mechanical in its operation. The introduction of figures like those in the Regina cards make readers follow the series of cards to see what is coming next.

It is well to remember, however, that in car advertising, as in other forms of advertising, the most goods are not always sold by the card that attracts the most attention. To attract attention is important, but unless the attention-attracting feature brings out a point in favor of the article, the results of the campaign will be disappointing.

STYLE OF LANGUAGE FOR CAR CARDS

40. To be most effective, the street-car card should teem with interest, should look attractive, and should be easy to read. Conversational, straight-from-the-shoulder language appeals more to the average reader than does a tame statement. The following affords a good illustration: A bank advertisement was first written up in the style shown in Fig. 31. The point brought out in this advertisement is good, but the style is lifeless; at least, that is what was said by the head of the copy department where the advertisement was prepared. It was revised so as to take the form shown

FIG. 19

FIG. 20

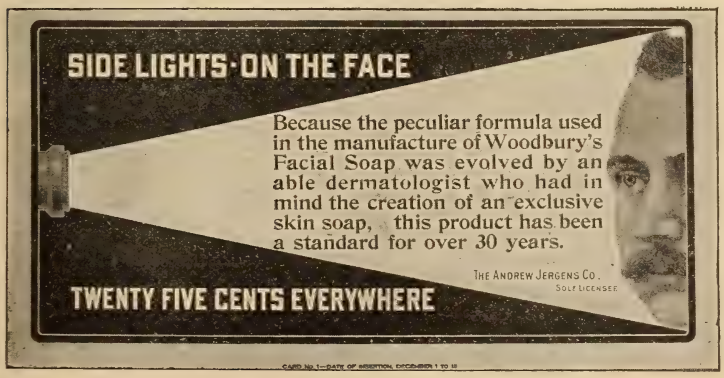


FIG. 21

Fig. 22

Fig. 23

Fig. 24

Fig. 25

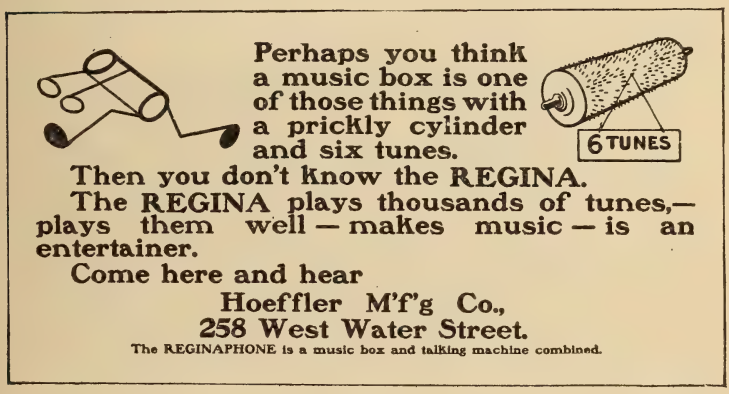


Fig. 26

Fig. 27

FIG. 28

FIG. 29

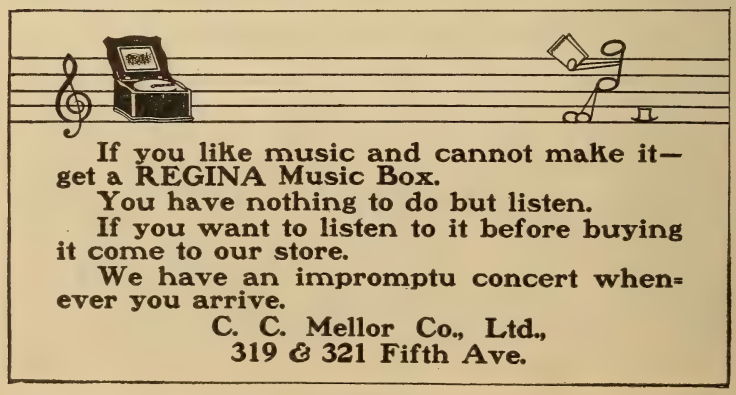


FIG. 30

Much trouble is saved by paying bills with checks.

The check acts as a receipt for payment.

Put your money in the Dime Bank, subject to check, and avoid ugly disputes.

FIG. 31

You may *say* you paid your bill, but you can't *prove* it.

You could if you had used a check.

A check prevents arguments.

Put your money in the Dime Bank, subject to check, and avoid ugly disputes.

FIG. 32

"I certainly paid that!"
"Beg your pardon, you didn't!"
"But I'm sure I did!"
Don't rely on memory!
You can *prove* that you pay your bills if you pay by check.
Put your money in the Dime Bank, pay by check, and avoid ugly disputes.

FIG. 33

in Fig. 32. This is much better than the first attempt. The statements are more direct and convincing, yet the advertisement did not possess as much of human interest and homely, every-day language as the copy department wanted it to possess. So it was again revised and recast until it finally took the form shown in Fig. 33. There is no question but that Fig. 33 would attract more readers than either Fig. 31 or Fig. 32.

The writer of street-car copy can well afford to rewrite and rearrange his advertisements until he feels that he has

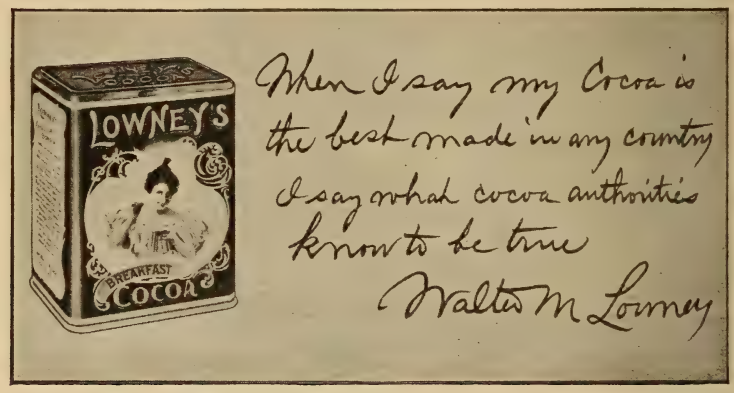


Fig. 34

them in the most interesting and convincing form that it is possible to get. A few advertisements of the character of that shown in Fig. 33 are worth a dozen of the dull, changeless copy that many advertisers use.

41. The Lowney advertisement, Fig. 34, is a good example of how individuality may be incorporated in a car card. The fact that the card appears to be in the handwriting of Mr. Lowney, and the confidence expressed, give the reader faith in the claim made.

SPECIAL COPY AND SCHEDULES

42. Street-car advertising is not different in its basic principles from other forms of advertising. It must attract people, convince them, and sell goods—otherwise it is not good advertising. So far, then, as analyzing the commodity, finding the best selling points, and studying how to present the message in the most interesting and convincing way are concerned, the student of advertising may proceed with the preparation of car cards just as he does with the preparation of magazine or newspaper advertisements. He should by all means do this through analyzing and not be content with filling the cards with superficial or supposedly humorous presentations of the selling points of the article he is trying to advertise.

But it should be borne in mind that the street-car card is not held in the hand while being read; nor is it an advertisement on a page with other advertisements. The ordinary newspaper advertisement is no more suitable for a car card than the average magazine page is suitable for a poster. Street-car copy, to be most effective, must be planned and prepared with the principal points of the situation taken into account. These points are taken up in the following paragraphs. No invariable formula can be set down for writing street-car advertisements; these are matters to be considered according to the particular campaign.

43. Points in Favor of Short Advertisements. The fact that the street-car card has room for only a few words, while seemingly a disadvantage, is often an advantage. There is no room for unnecessary introductory matter and none for long sentences, superfluous words, repetitions, etc. The advertisement must consist of one selling point or possibly, in some cases, two or three selling points, tersely and entertainingly expressed. As a general rule, one selling point is enough for a car card. The card shown in Fig. 8 presents a number of selling points, but it is an exception from the general rule.

The short advertisement is much harder to write than the long one. A strong selling point or an entire canvass of the subject must be expressed in a few sentences. Every word counts. The writing of car cards will probably do more toward training a writer to compose copy full of interest and strength than any other class of advertisement writing; and there are really a great many articles about which a good advertisement can be written in from 30 to 60 words. Length does not necessarily give strength. Some of the briefest texts from the Bible and many quotations from Shakespeare, Milton, and others embody thoughts on which men discourse for hours. An impressive current of thought may be started with a few well-chosen words.

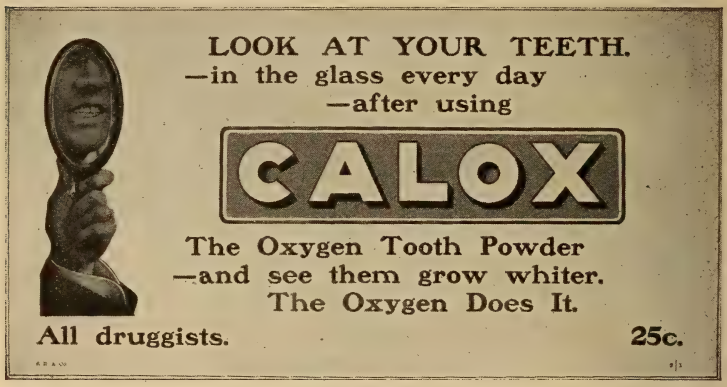


Fig. 35

There is much to be said in favor of the short advertisement. It is taken in almost at a glance—read without effort—and on that account is more likely to make its impression on the mind of the average reader. For instance, note the advertisement shown in Fig. 35. The space here is ample for the illustration and the story, and the advertisement would be weakened if it were lengthened. A few attempts at writing street-car advertisements will show the writer that it is a case of "getting down to business" with the first word and presenting the selling point or points in a few strong sentences.

To Baby's Mother - No. 1

Many doctors recommend weaning after six months—or sooner.

Mother's milk is not satisfactory nourishment beyond a certain early stage.

A good food—like **Nestlé's**—generally gives better results.

Nestlé's Food is a wholesome diet made from the best elements of pure cow's milk and selected wheat.

Two generations of doctors have endorsed it.

B. R. & Co. 21.

Fig. 36

To Baby's Mother - No. 2

Professor Birch-Hirchfeld says:

"The result of our own experience in artificial feeding is in favor of **Nestlé's Food** the use of which was but rarely attended with indigestion, while the nutrition of the child improved in the most gratifying manner."

Our "Book for Mothers" and sample sent free on application.

Henri Nestlé,
New York.

B. R. & Co. 21.

Fig. 37

To Baby's Mother - No. 3

A prominent specialist says:

Cow's milk is physiologically adapted to a calf's stomach but not to an infant's stomach.

Nestlé's Food treats the nutritious parts of cow's milk by additions that adapt it to the baby's weak digestive powers.

Doctors who know the **Nestlé** process endorse this method.

Fifty-five gold medals and twelve diplomas.

B. R. & Co. 21.

Fig. 38

To Baby's Mother - No. 6

Sidney Ringer, M. D., leading English authority on infant feeding, says:

"I generally find it useful in all forms of children's diarrhoea to abstain from milk, and give instead barley water and chicken broth, or best of all **Nestlé's Food**

"It is the best for children with great delicacy of stomach and intestines."

Fig. 39

To Baby's Mother - No. 7

Practically the only infant's food used in the hot countries—

India, Australia, South and Central America and the African colonies.

Its use there gives immunity from diarrhoea and cholera infantum.

That's why you should use **Nestlé's Food** during warm weather.

Fig. 40

To Baby's Mother - No. 8

All the dangers of cow's milk are avoided.

Because **Nestlé's Food** is sterilized by chemists in the process of its manufacture.

In warm weather especially **Nestlé's Food** is safer for baby than cow's milk.

Our "Book for Mothers" and sample sent free on application.

Henri Nestle, New York.

Fig. 41

44. Use of Cards in Series.—There are articles, however, of such nature that more space is required for full description and explanation than is afforded by one street-car card. An article may have eight or ten selling points that are worth bringing out. There may be a "factory story" that affords the strongest kind of selling argument. In cases like this, a series of cards may be used, each presenting one selling point or one short instalment of the interesting factory story. Suppose that a shoe is to be advertised. One card might tell about the fine quality of sole leather used; another might deal with the superior features of the leather used in the upper; another might dwell on the high standard of workmanship and inspection maintained in the factory; still another might emphasize the style of the shoes, comparing it with custom-made shoes costing two or three dollars more, and so on. This plan is by no means peculiar to street-car advertising, as it has been used for years in both newspaper and magazine advertising. It is merely the idea of giving the selling points of the article in an interesting instalment series, instead of giving them all at once. Provided the copy is well written, so that each advertisement is a link in a complete chain, this plan is superior in many cases to the plan of giving all the selling points in one advertisement, even if there were room on the card for all. A short advertisement, making one point clearly and tersely, will be read at a glance and make its impression on the mind of the reader, where a long advertisement, requiring a distinct effort to read, might be skipped by the eye in its wanderings.

45. Figs. 36 to 41, inclusive, show reductions of a series of cards used by the advertisers of Nestlé's food. Each of the cards gives some real information and is complete in itself. Any one of them would make its impression on the mind of a reader even if he failed to see the others. In preparing a series of cards, it is usually well to hold to the principle of making each card complete in itself—not taking it for granted that all readers will see the entire series. An

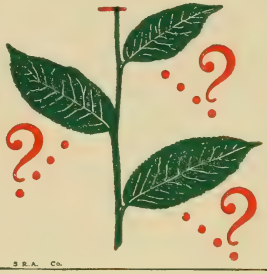
exception to the practice will be explained in a subsequent paragraph.

46. The Tetley tea series of advertisements, Figs. 42 to 47, inclusive, show how educational and well planned a street-car campaign may be. Since these cards give a logical reason for the excellence of Tetley's tea, a good impression is easily made on the public mind. It will be observed that all these advertisements are of the informing kind. Not all car cards are as informing as these. This series is somewhat singular in that the writer emphasizes just one selling point—the fact that Tetley's tea is composed of tips only. The point is a strong one, and if there were no other strong selling points in favor of this tea, the writer was wise in hammering on the "tip" idea.

47. Value of Using a Variety of Advertisements in One Month.—The opportunity to run a series of different texts during one month is a point in connection with street-car advertising that merits careful attention. It opens as wide a range of possibilities for the average advertiser as if he had opportunity to change his cards several times a week. Theoretically, the street-car advertiser might have as many different cards during one month as there were cards in the street-car system he was using. Of course, this would not be practicable, and the cost would be prohibitive. But the use of 6, 12, 18, or 24 different cards a month is practicable, and in this way the advertiser can get his entire argument—his whole array of selling points—before the car riders of the community in an interesting series of short advertisements that will be easy to read and easy to remember. By following this plan, the bank or the business school, for example, instead of having just one advertisement that becomes stale reading before the month is over, may present a number of impressive arguments, which, being well distributed among the cars of the city, will all be seen by a large proportion of the car-riding public.

48. Suppose a men's furnishing store decides to use street cars. One card could be used to advertise the quarter-

The coarse lower leaves of the tea plant are of very questionable and inferior flavor.



TETLEY'S India and Ceylon tea is picked entirely from the delicious young tips.

Packages 10c to $1.00.

Fig. 42

TETLEY'S India and Ceylon tea is picked from the exquisitely delicious young tips.

Packages 10c to $1.00.

Fig. 43

Only the delicious young tips of the tea plant are used in **TETLEY'S** India and Ceylon tea.

Packages 10c to $1.00.

Fig. 44

The best tea flavor is found where the refreshing principle is most abundant—in the **tips.**

TETLEY'S tea is picked from the delicious young **tips** of the choicest tea plants of India and Ceylon. It is most refreshing and most delicious.

FIG. 45

When you say **tips** you say the choicest tea.

When you say **TETLEY'S** you say **tips.**

TETLEY'S tea has the refreshing principle and delicious flavor of the choicest leaves of the choicest tea plants of India and Ceylon.

Packages 10 cents to $1.00.

FIG. 46

1/2 OFF

Measure out half the usual quantity when you use Tetley's tea. More spoils the brew.

Tetley's comes from the tips and is doubly strong as well as doubly delicious.

It is really much cheaper than ordinary tea because it goes twice as far.

TETLEY'S TEA

Sold by the best grocers.

FIG. 47

size collars that the store carries; another card could deal with its well-known brand of hats; another could deal with the subject of ties; still another, with the new spring shirts; and so on, until the list of specialties is exhausted. It can hardly be questioned that this plan will in the long run bring better results than that of simply using one card for the entire month, and advertising some special sale or making a general appeal for trade.

A shoe store might use an assortment of four cards; one dealing with men's dress shoes, another with a shoe for every-day wear, another with women's shoes, and still another with children's shoes. The impression made would certainly

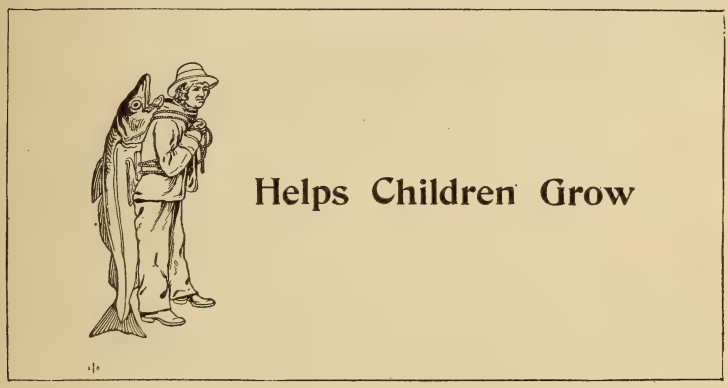


Fig. 48

be stronger than if just one card were used dealing with the whole subject of shoes. The increased power of the advertising more than compensates for the extra cost of preparing copy and of printing a variety of texts. The old adage that "Variety is the spice of life" holds good in advertising, and this feature of car advertising is one of its great possibilities.

All persons do not use the same cars all the time. They ride on different lines, different cars of the same line, transfer from one line to another, and so on. In this way, a large proportion of the street-car riders will see most of the series of advertisements, provided they are well distributed. Though each advertisement stands a month, the advertiser

can in this way get nearly the same effect that he would get if he changed the copy every week or oftener.

49. Interest-Creating Cards.—A plan that has been followed in a number of street-car campaigns is one in which no attempt is made to set forth the selling points of the article during the first month, but merely to attract attention and develop interest, thus violating the general rule of making an advertisement complete in itself. In Fig. 48 is shown a specimen of the **interest-creating cards** used by Scott & Bowne (Scott's Emulsion) during the first month of their street-car campaign. All that appeared on the card was this Scott & Bowne trade mark and a suggestive statement like Helps Children Grow. These advertisements were run only during the first month.

Every person has a little curiosity; and while the first month's advertising is blind to a greater or smaller extent and brings about no direct sale of goods, advertisers that adopt it feel that the additional attention that is given the informing cards as the result of the use of interest-creating cards is well worth the first month's expenditure. The advertisement shown in Fig. 48 was followed by advertisements that explained the trade mark and set forth the merit of Scott's Emulsion. If, however, this progressive plan is used by too many advertisers, the idea loses its novelty as well as its force.

50. Method of Planning a Progressive Campaign. Suppose that an advertiser desires to advertise a brand of soap, called X Soap, that has six claims to superiority over the common run of soaps, each of which claims cannot be expressed in less than 40 words. In such a case, the first problem of the ad-writer is to arouse interest in the soap. He may, therefore, devote the first month of the car-advertising campaign entirely to arousing a general interest in X Soap; that is, devote a month toward getting attention. The card shown in Fig. 49 serves to give a rough idea of what the style of the first lot of cards might be. This shows a large letter X at one end of the card, slightly above the

center, with half a dozen persons running pell-mell toward it, each with one hand outstretched toward the X, and the other hand holding a white card. On the cards are such

Fig. 49

questions as "Does it cleanse best?" "Is it most economical?" etc., each question leading up to one of the claims of the soap as to superiority. Six cards of this kind might be arranged, putting different figures in each, so as to get a

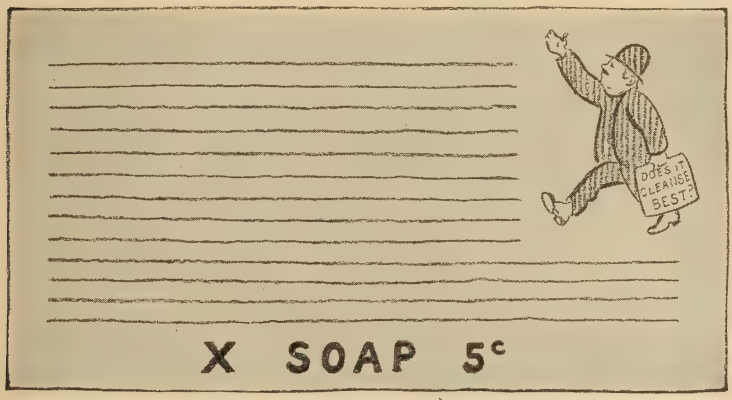


Fig. 50

pleasing variety, and the entire series inserted in the cars simultaneously. By the end of the month, it is likely that a large proportion of the car riders in the city where the cards

are run will be interested to some extent in X Soap, though they may not know then that it is a soap.

51. At the beginning of the second month, these interest-creating cards should be replaced with another set of six

Fig. 51

cards in which one figure from each of the first-month cards is reproduced. One of the cards should have on it the figure that has the placard bearing the question "Does it

Fig 52

cleanse best?" as shown in Fig. 50; another should have on it the figure bearing the placard "Is it economical?" and so on. In the space where the lines are drawn, as in Fig. 50,

argument to the extent of 25 or 30 words could be written, one card showing why X Soap cleanses best, another showing why it is most economical, and so on, and each card

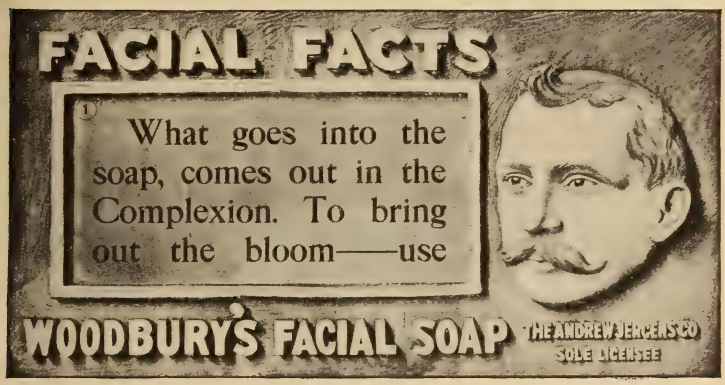


Fig. 53

ending with a good display of the name X Soap. If the cards are well written, the interest developed by the first group will result in the second group being read by most of the car riders.

Fig. 54

52. Informing and Reminding Cards.—Some car cards are of the reminding kind. The famous Spotless Town cards, Fig. 51, belong to the reminding class. These

cards were designed to keep the name of Sapolio before the public; that is, to keep up its prestige and sales rather than to create new sales.

The cards shown in Figs. 52, 53, and 54 are educational by inference, rather than by direct statement. In the advertisement shown in Fig. 54, the designer took advantage of the public fancy for the "Teddy bear" at the time the card was used.

Of course, there are some articles about which a great deal of entertaining informing advertising cannot be written. No one will be particularly interested, for instance, in learning how a soap is made unless some facts may be brought out to show that the ingredients of a certain soap are more cleansing than those of others.

53. If an article has an advantage over others of the same class, it is a better plan not to make the advertisements altogether of the reminding plan, but to include some real information about the superiority. There can be no question about the advertisements of Tetley teas—Figs. 42 to 47—being superior to those bearing merely such words as "Use Tetley's Tea—It is the Best." No article becomes so well known that every one is familiar with it. Therefore, the ad-writer is safe in always including the informing element in his car cards.

54. Cards in Which Prices Are Quoted.—There is no reason why prices may not be quoted as readily in street-car advertising as in other forms. Of course, the prices given should be those that will hold good during the entire time that the card appears. It would be poor policy to advertise an article at a certain price and not live up to the advertisement. In Fig. 55 is shown how a Toronto leather-goods merchant used a card that both illustrated the goods and gave prices of six different styles.

55. Methods of Checking Results.—Certain classes of street-car advertising cannot be keyed in the strict sense of the word. The value of the publicity in such cases must be determined by the effect on the sales in a given territory.

A national advertiser may test the value of a series of car cards by using the street cars exclusively in one city and comparing the cost of the thorough campaign with the increase in orders from that city.

It would be possible, of course, for a concern like the National Biscuit Company, if desirous of determining the attention given its cards, to advertise that any housekeeper making the request of her grocer will receive free one sample package of a new kind of biscuit. But such tests are not always conclusive.

In the case of the local advertiser, the plan followed by the Toronto leather-goods merchant (see Fig. 55) is very

Fig. 55

good. If this merchant advertised these leather watch wristlets only in the cars, all sales above the normal could of course be attributed to the street-car publicity.

Another method of determining results is to offer some article at a special price during a month. Then all sales of the article made to persons mentioning the special advertised price could be credited to the car advertisements.

56. Manufacturers' Cards for Retailers.—Street-car cards afford good opportunities for advertising the retailer in connection with the goods; and the opportunity to get his name before the public as the local agent on a series of fine cards often influences a retailer to handle the goods. There-

fore, a number of manufacturers now furnish cards free of charge to the retailers handling their products. Figs. 56

FIG. 56

and 57 show specimens of such cards. Cards of this kind may be printed in large quantities, and, as shown in these

FIG. 57

figures, a space left in which the names of the different retailers may be printed afterwards.

APPLICATION OF PRINCIPLES

57. The car cards shown in the preceding pages have been reduced from cards that were used in real advertising campaigns. While cards from such campaigns are excellent subjects for study, it is essential also that the student of advertising go behind the scenes, as it were, and look into the actual preparing of some cards. Several lines of business will therefore be selected, and the various steps in writing appropriate cards will be explained in detail.

58. Furniture-Store Card.—It is evident that a furniture store cannot print a good advertisement of its entire stock within the limits of one card. Therefore, unless, it is desired to use the card in helping to advertise a special sale, it is best to use a number of cards, each dealing with one article or one line. This specializing will not only give strength to the advertisements but will enable the store to estimate the effect of the car advertising. The store for which the cards in question are to be prepared has a large stock of Morris chairs, and it has been decided to exploit these on one of the cards.

The chief selling points of a Morris chair are its comforts, its substantiality, and the cozy appearance that it gives to a living room. In Fig. 58 is shown a layout of a card that incorporates two of these selling points. By using a good stock cut of a Morris chair or having a cut made especially for the advertisement, this matter will make a neat, convincing card. Fig. 59 shows a reproduction of the set-up card. It is set in De Vinne throughout, but as Fig. 59 is only one-third as wide and deep as the original card, the original type sizes were three times as large as those shown.

59. Cards for a Laundry.—A first-class laundry service has many good selling points that may be brought out, namely, thorough washing, careful ironing, proper finish, repairing, cleanliness, promptness, accuracy, and other features. In a street-car advertising campaign it is better to present one point at a time. Figs. 60, 61, and 62 show

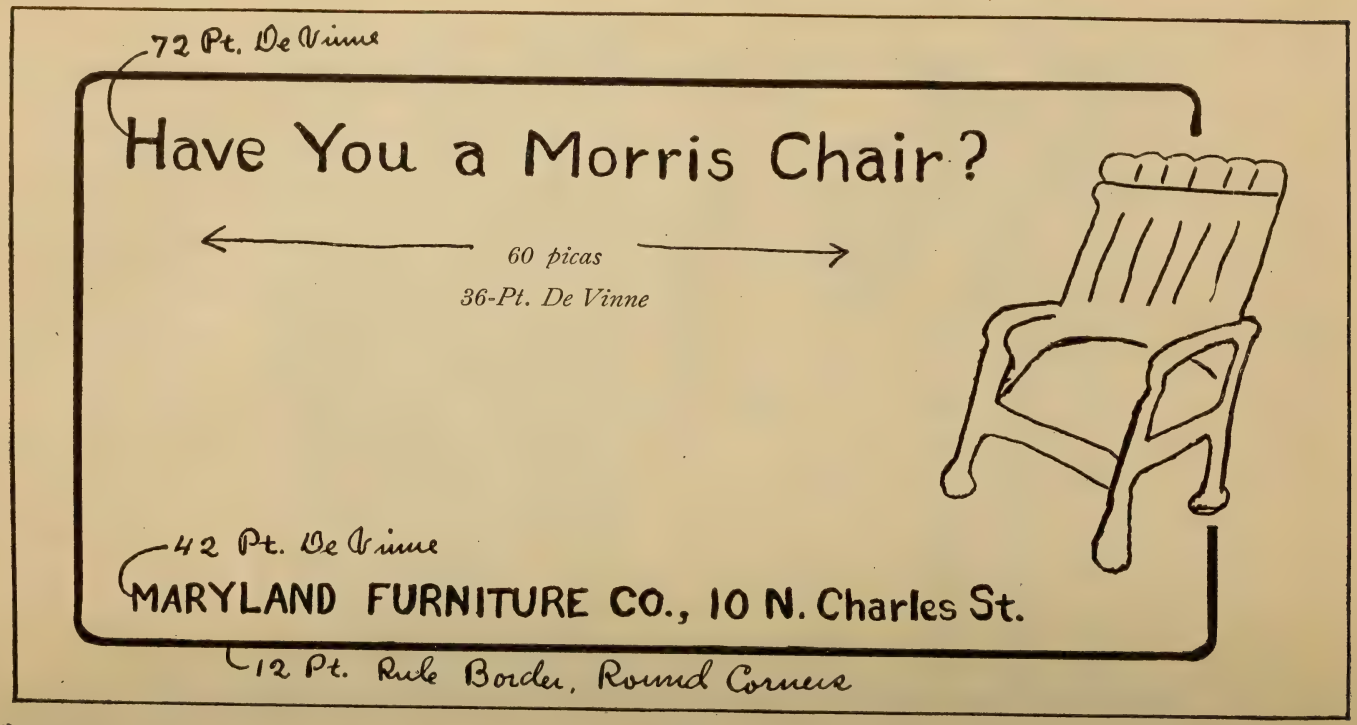
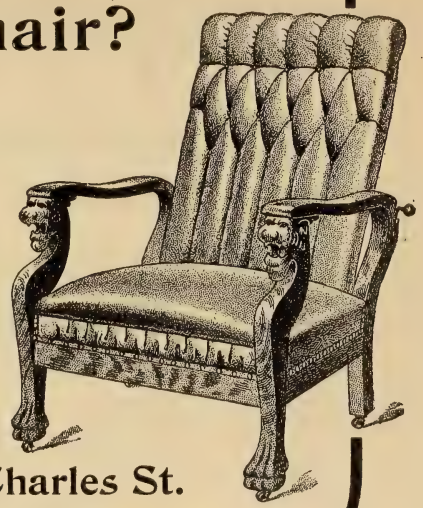

72 Pt. De Vinne
Have You a Morris Chair?
60 picas
36-Pt. De Vinne
42 Pt. De Vinne
MARYLAND FURNITURE CO., 10 N. Charles St.
12 Pt. Rule Border, Round Corners

FIG. 58

Have You a Morris Chair?

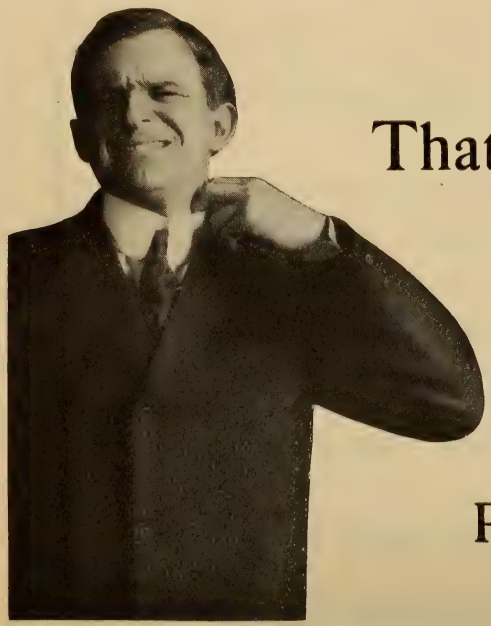
Nothing more comfortable. Nothing makes the living room more cozy looking.

The one shown here, golden oak, richly carved, dark green leather upholstering, only $25. Come in and see other handsome, durable, chairs at $10 to $15.



MARYLAND FURNITURE CO., 10 N. Charles St.

Fig. 59



OUCH!

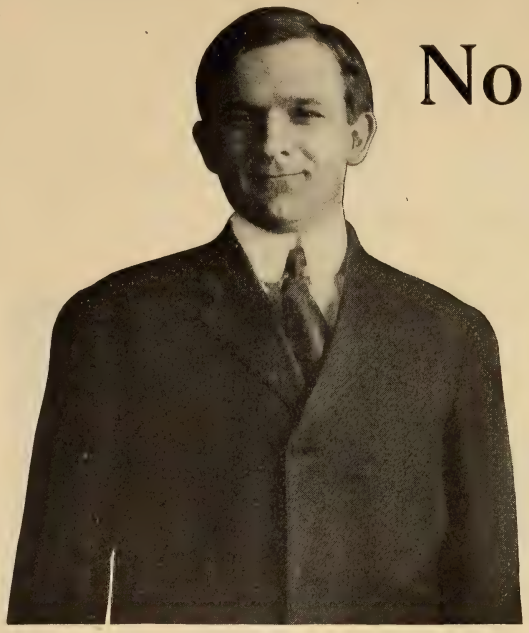
That "Saw-Tooth" Edge Hurts

Isn't it enough to make anybody say things? Avoid discomfort by letting us iron your collars with our new steam ironer. It makes rough edges impossible.

PEERLESS LAUNDRY

Both Phones

Fig. 60



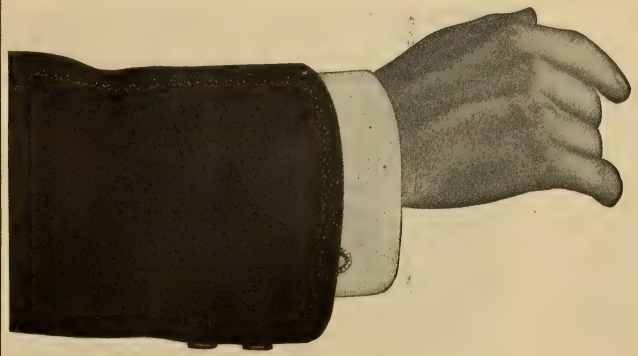
No Wonder He Smiles

He has stopped wearing "saw-tooth" collars. He sends his laundry to us, and we iron his collars with our new steam ironer. Costs you no more. Try us once and see.

PEERLESS LAUNDRY

Both Phones

Fig. 61



Has Your Cuff That Dead-White Genteel Finish?

Or has it that cheap polished finish? It will have that genteel finish if we do your laundry work. Keeps clean longer. Costs you no more. Try us once.

PEERLESS LAUNDRY

Both Phones

Fig. 62

reproductions of three cards that could be used during the first month. These advertisements bring out the selling points of smooth collar ironing and the superior dead-white finish. These three cards could be well distributed throughout the cars of the city, and though each might stand a month, the distribution would result in a large proportion of the riders seeing all three during that time. These cards are set in the MacFarland series.

60. Savings-Bank Cards.—The cards shown in Figs. 63, 64, and 65 are good illustrations of a series of bank advertisements that might be extended to a hundred cards during a year.

In a city where there a number of first-class banks, all strong and all paying the same rate of interest, it is not an easy matter for one bank to tell why it should be preferred, but careful study will usually bring out some points, such as age, good board of directors, convenient location, etc., that may be exploited. The card in Fig. 65 illustrates how even a little feature of service may be utilized. Other banks may give their women depositors crisp, new bills, but if they do not make it known, the bank using the selling point gets the benefit of it. The cards shown in Figs. 63 and 65 are set in Post Old Style throughout; in Fig. 64, the top display is in Blanchard Condensed, but the remainder is in Post Old Style.

61. Cards Advertising Suburban Homes.—Practically every house renter dreams of the time when he will own a cozy home. There are few persons living in the thickly settled portions of large cities, where rooms are dark, and where there are no trees, no grass, or no real neighbors, that do not hope some time to be able to get out where there is plenty of light, room, good air, and good surroundings. This is particularly likely to be the case if there are children in the family. Much can be made of the fact that the renter has nothing but receipts to show for his money at the end of the year—that these monthly rentals will almost meet the instalment payments on a home.

You May Hide Your Money

around the house, but burglars are persons that live by their wits; and it will not be safe. Keep your spare money here where it will be absolutely safe and earning compound interest for you.

COUNTY SAVINGS BANK

Court House Square

Fig. 63

Is Your Wife the Better Half

when it comes to saving? If so, turn over your money to her after taking out what you need for actual expenses. She will know that this bank is the best place for part of it. Try the plan a month anyhow.

COUNTY SAVINGS BANK

Court House Square

Fig. 64

New Money for Women

Whenever our women depositors want to draw on their accounts, we always try to give them crisp, clean, new bills.
Come in and see our cozy women's room.

COUNTY SAVINGS BANK

Court House Square

Fig. 65

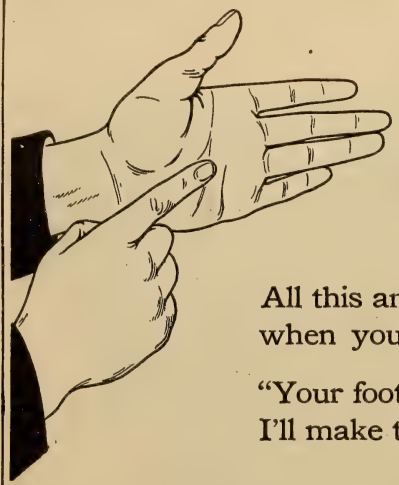
60-foot lot, trees, grass, good pavements
$4,000 in payments as easy as rent

WHY live in a flat or rent an inferior city house? With $250 cash you can have a home like this in Mayfield. Balance at $30 a month. Good water, air, churches, schools. Come out Sunday, or send for beautiful booklet "Life in Mayfield."

MAYFIELD LAND AND BUILDING CO.

Tribune Building

FIG. 66



YOUR Dress Shoes should be just right—fit perfectly, feel comfortable and have individuality.

All this and the best of materials is what you get when you order a pair of my $6 Dress Shoes.

"Your foot won't have to fit the Shoe;
I'll make the Shoe fit the foot."

WILLIAMSON

Maker of Shoes for Particular People

COURT HOUSE SQUARE

Fig. 67

In this class of advertising, no matter how attractively an advertisement may be worded, a picture lends a realism that words cannot produce. Therefore, if there are a number of attractive dwellings in the suburban-home section, views of some of them should be shown in a series of cards, and a booklet should be prepared giving still more views and pointing out the different styles of architecture. Prices, full information about the easy plan of payment, etc. should be a part of the information of the booklet. Fig. 66 shows a card that brings out several of the selling points for the suburban home. It will be observed that in a subject of this kind it is well to incorporate more than one selling point. This card is set in Laureate throughout.

62. Cards for Custom-Made Shoes.—So many good ready-to-wear shoes are now sold, and at such popular prices, that the custom shoemaker must look for his patrons to the particular dressers or to those who are careful about comfort. There are some good selling points for custom-made shoes. Thus, to protect his reputation, the shoemaker must use the best materials; he is on the spot to remedy anything that may go wrong by mishap; he can make the shoe just as his customer wants it, which means that his patron is not obliged to take a style that he does not admire; his shoes are made to fit the feet, which is a different matter from making the feet fit the shoes; also, there is individuality to a fine custom-made shoe. The card shown in Fig. 67 embodies some of these selling points, and, with the illustrations, makes a very convincing advertisement. This card is set in Old-Style Antique and MacFarland Italic, and the illustration is a half-tone made from a photograph of a shoe.

OUTDOOR ADVERTISING

PRELIMINARY REMARKS

MERITS OF OUTDOOR ADVERTISING

1. The importance of **outdoor advertising** is shown by the many millions of square feet of space occupied by painted sign boards and poster work.

Outdoor advertising was one of the first forms of publicity developed; some of the ancients cut advertising signs into stone. The most conspicuous early poster advertising in America was that done for the circus and other shows, and it is interesting to note that the poster is today the mainstay of these amusement enterprises.

Like other forms of advertising, posters and signs have had their abuses, but there has been a marked effort on the part of public-spirited people to curtail the offensive outdoor advertising. Doubtless the time is not far distant when public opinion will force all outdoor advertisers to discontinue the forms of advertising that are extremely sensational or that have a positively evil moral effect. The advertising of the low-grade theaters constitutes a large part of the objectionable advertising, and the poster advertising companies, in spite of their announced resolutions to keep such objectionable advertising off the boards, do not seem to have reformed to any great extent. While it is undoubtedly true that low-grade amusements profit by sensational, vulgar advertisements, outdoor advertisers of the better class have

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learned that advertising is not the mere attracting of attention—that if the attention they attract is not favorable, they lose prestige rather than gain it. Of course, there are some persons whose artistic senses are shocked by the sight of a poster or outdoor sign of any description, but there are not enough of them to be taken into consideration.

2. As has been pointed out in a previous Section, if a medium reaches prospective purchasers effectively and at a cost that is reasonable compared with the number reached, the medium is good, whether it be magazine, newspaper, street car, poster, or painted sign.

One of the requisites of effectiveness in advertising is that an advertisement shall be so placed in a medium that a large body of prospective purchasers will see it. Well-placed outdoor advertisements undoubtedly meet this requirement. If a town is well covered with posters of the right kind, there can be no question about the masses of people being reached. Outdoor advertising is of a class that forces itself on the attention. It gives the passer-by no choice.

A poster advertisement cannot go into minute details; it must, therefore, announce facts or claims tersely, so that the message to be conveyed may be caught at a passing glance by the walking or riding multitude. But while the bill-board advertiser is restricted to a few words or a sentence or two, he has the advantage of being able to portray in colors, and he is practically unrestricted as to the size of his advertisement.

The outdoor advertiser cannot, of course, determine what proportion of the passing population see his posters or signs, but he can select his territory, can be sure of the population of that territory, and can concentrate his advertising.

3. Outdoor advertising should not be regarded as antagonistic to newspaper or magazine advertising. Neither the poster nor the painted sign takes the place of the newspaper or the magazine advertisement, but these forms of advertising often serve as powerful supplements to newspaper and magazine campaigns. Sometimes the outdoor advertisement

suffices to deliver the entire advertising message, but usually its office is to emphasize and reinforce the newspaper and magazine work.

Many of the most successful national advertisers make liberal appropriations for poster advertising, and some notable successes have been made with the poster as the principal advertising medium. At present rates, the poster as a medium is generally acknowledged to have considerable value.

4. It is not possible to say just what articles can be exploited successfully with outdoor advertising, but as a rule, it should deal with articles that the masses may purchase. A 5-cent cigar, for example, has a much greater chance for successful exploitation on the bill boards than a 15-cent cigar. It is obvious, too, that where successful advertising depends on giving many details about the article, outdoor display is unsuitable, except perhaps for keeping the name before the public and deepening the impression made by other forms of advertising. But not all articles require detailed description. If the mail-order cigar advertisement be excluded, it is safe to say that the average cigar advertisement could be put in a few telling words. If a railroad company wishes to advertise an excursion to some resort, the number of words required would not ordinarily be greater than could be displayed well on a poster of fair size.

CLASSIFICATION OF OUTDOOR ADVERTISING

5. All outdoor advertising of a stationary character may be divided into two classes, namely, *posters* and *signs*. The second class includes tin signs and illuminated signs as well as painted board signs.

6. Comparative Advantages of Posters and Signs. Poster advertising admits of more changes of copy than does painted bulletin advertising, and by it the advertiser may be more sure of uniform work in lettering, illustration, etc. Painted boards and tin signs, on the other hand, stand

bad weather much better than posters, but unless the work is done by high-grade sign painters, it will not be uniform in quality; some of the boards will be better than others. Posters are particularly well adapted to short-term showings. For instance, mince meat can be advertised for a single week preceding Christmas, an auction sale can be advertised for 2 weeks preceding the date of the sale, etc. Boards, of course, can be painted for a showing of a single week or a single month, but the proportionate cost for such a short term would be high.

POSTERS

PLACING AND PREPARING OF POSTERS

BILL POSTING

7. Bill posting in America is controlled to a large extent by an association known as the Associated Bill Posters and Distributors. This association is a combination of a great many individual bill posters in the various cities and towns. These bill posters operate under a standard set of rules, adopted and maintained by the association in order that good service may be guaranteed the advertiser. Prices for posting in the various cities of the association are regulated by a committee of the association, which passes on the value of the location, improvement of service, etc. The population of a city is the principal factor in the fixing of rates.

The bill-posting franchises in the various cities and towns are guarded jealously, and not every bill poster will be admitted to membership in the association.

8. The Bill Poster and Distributor Magazine, which is published in the interests of the Associated Bill Posters and Distributors, is the official organ of this association for the United States and Canada. All towns in the association, together with the rates for posting in such towns, are listed

in this magazine. At present, the listed and protected service of the association can be obtained in about 2,500 cities and towns, which include practically all places in the countries just mentioned having 3,000 or more population.

Many small towns not in the association can be posted through advertising agencies that handle posters. Through the association and other bill posters, it is possible to cover 5,000 towns in the United States and Canada. The Associated Bill Posters and Distributors, as the name indicates, will undertake not only posting work, but the distributing of circulars, etc. from house to house.

9. A few of the large advertising agencies act as solicitors for the association, and contracts for poster advertising may be placed through them. These agencies at present receive a commission of $16\frac{2}{3}$ per cent. on the amount of business done with the association. Bill posting has become such an important factor in advertising that the large agencies have found it necessary to establish special departments to handle this work. In such cases, only men experienced in outdoor advertising are in charge.

10. Location and Size of Boards.—The boards used by bill posters are put in any available position where a poster is likely to attract attention. This may be a position on the top of a building, a fence around a base-ball ground, etc., the choice places being, of course, on the streets traveled by many people. As vacant lots are being constantly built up, there is much change in the location of boards. In any town, the advertiser may select any location that is not already under contract. A list will be submitted to him previous to the time of posting, and he is privileged to choose locations in advance. But, as a rule, no one advertiser can get all the choice locations.

Bill boards must be made $9\frac{1}{2}$ feet high in order to accommodate posters that are $9\frac{1}{3}$ feet high, which is the standard size. Boards are usually built about 10 feet high and of varying lengths. Sheet iron is used to a great extent, as it is more durable than wood.

11. Sizes of Posters.—The unit of space measurement in poster advertising is the 1-sheet poster, the standard size of which is 28 in. × 42 in. This is, of course, a very small size, nevertheless it serves as a good filler for small odd spaces and is used in "chance-may-offer" posting. The 1-sheet poster is also used extensively on the boards of the elevated-railway stations of New York, where the short distance it is away from readers makes it as valuable as large

Fig. 1

posters would be under ordinary conditions. In Figs. 1 and 2 are shown examples of 1-sheet posters designed for use on elevated-railway stations. These examples are rather interesting, for they show the use of posters by a newspaper in its advertising for circulation.

12. In Fig. 3 is shown a diagram that illustrates standard sizes of posters all the way from 4- to 24-sheet. There

are also 28-, 40-, 48-, and 56-sheet posters, but all are the same height as the 4-sheet, the length merely increasing 42 inches for each 4-sheet section added. The most common sizes are the 8-, 12-, 16-, and 24-sheet posters. Bill posters refer to a 24-sheet poster as a *stand;* it has an area of approximately 200 square feet.

13. Three-sheet posters are used, but they are not recommended for general use unless the advertiser plans to use

Fig. 2

also a single sheet in connection with the 3-sheet bill. When a 3-sheet poster is sent to the bill poster, he is likely to fill out the blank space with a single sheet advertising some other commodity, and thus lessen the display of the 3-sheet. A case like this is illustrated in Fig. 4, in which the Moxie 1-sheet poster was put above the Nosmellee 3-sheet poster. Large posters are not made up altogether of single 1-sheet

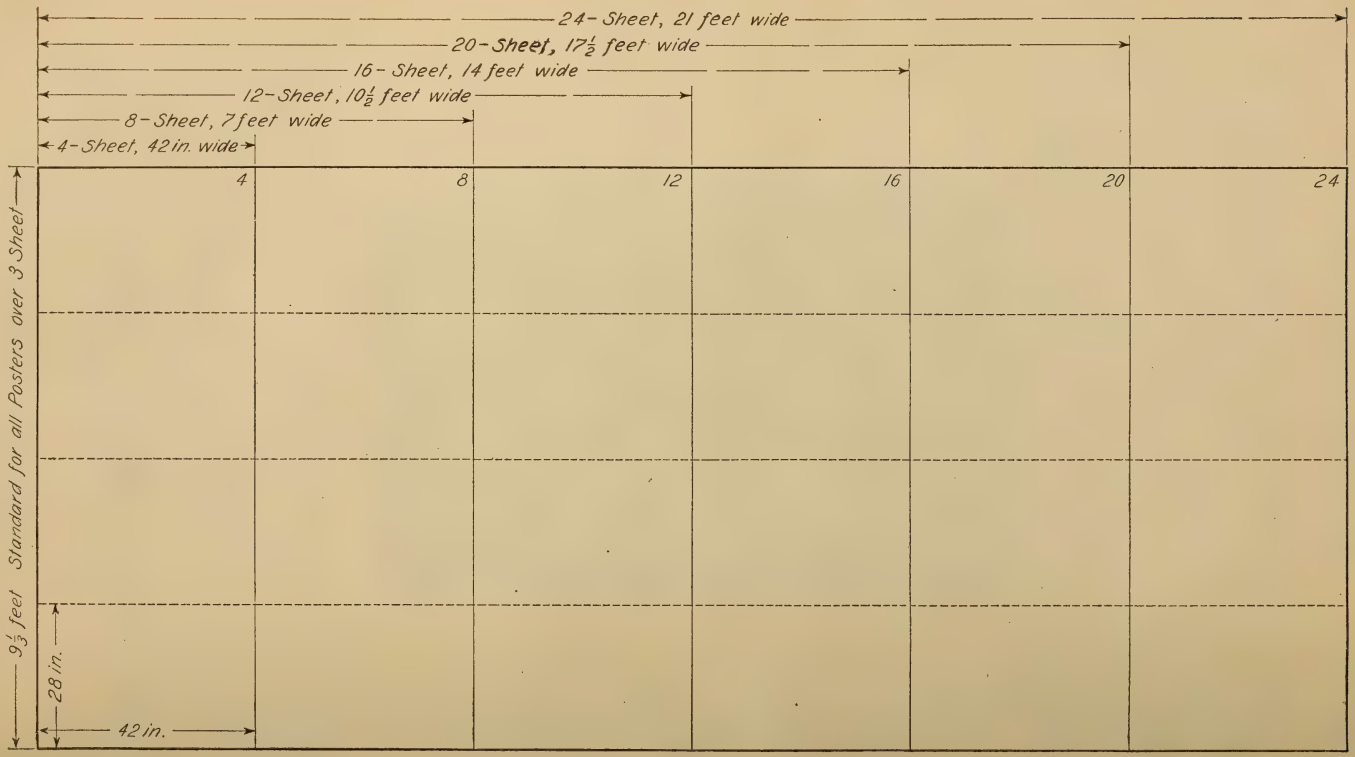

24-Sheet, 21 feet wide
20-Sheet, 17½ feet wide
16-Sheet, 14 feet wide
12-Sheet, 10½ feet wide
8-Sheet, 7 feet wide
4-Sheet, 42 in. wide
4
8
12
16
20
24
9⅓ feet Standard for all Posters over 3 Sheet
28 in.
42 in.

FIG. 3

It Pays to Drink
MOXIE
You'll Eat Better - Sleep Better
and Feel Better -
NOSMELLEE
Disinfects
KILLS
BAD
SMELLS
THE
SANITATION
AND
SUPPLY CO. N.Y.
BEST DEODORIZER

FIG. 4

sections. Sometimes a section will be several times the size of a single sheet. This printing of a poster in irregular sections sometimes enables the advertiser to save in the cost of color work, as only one-half of the poster may require two colors. In folding, the sections are arranged conveniently for the bill poster, and it is not well for the novice to interfere with the arrangement; it is an easy matter to mix up the sections and make the pasting up of the paper troublesome.

COST OF BILL POSTING

14. The rates for bill posting are fixed by the Associated Bill Posters and Distributors for each year, beginning January 1. Rates are figured for so much per sheet per month, whether a contract calls for one sheet or for a million. There is no discount for quantity, but there is a discount of 5 per cent. allowed for a continuous 3 months' order and 10 per cent. for a continuous 6 months' order. Orders will be accepted for 1 day (minimum charge of 1 week, however) or for as long as 6 months or a year.

The price for posting varies from the high rate charged for boards in cities like New York and Chicago to the low ones prevailing in smaller towns. In New York City, for instance, at the time of preparing this Section, the general rate is 16 cents per sheet per month (4 weeks constitute the bill-posters' month) making an 8-sheet poster cost $1.28 a month. In Buffalo, New York, the rate is 14 cents, and in Fulton, New York (population about 9,000), the rate is 7 cents. This range from 7 to 16 cents gives an approximate idea of the cost. On a general average of large and small cities, the cost is about 10 cents per sheet per month, making the average cost of showing a 24-sheet poster $2.40 a month.

15. In no town can an advertiser count on using all the boards, for the simple reason that local, national, and theatrical advertisers are using them, and there is not a great deal of vacant space at any one time. At any rate, it would be a waste of money to engage all the space of any bill-posting

concern. A few posters placed in well-chosen locations will give better returns than a large number of posters indiscriminately placed.

It is impossible to place posters according to population. For example, compare New York with Chicago. New York has a population far greater than that of Chicago, and yet to make a good showing in Chicago the advertiser should use as many posters as he would in New York. The reason for this is that the population of Chicago, though much smaller than that of New York, is spread over as large a territory.

16. Special Rates for Special Locations.—In a few of the large cities the bill poster is compelled to pay high rent for special locations. In cases of this kind, the advertiser must pay a special price. These locations are known as *specials* and usually cover 24-sheet space. In New York, most of the locations on Broadway are specials. A location at Forty-Second Street and Broadway costs $20 a week; Fifty-Ninth Street and Broadway, $10 a week; at Sixty-Ninth Street and Broadway, $5 a week; at Fourteenth Street and Broadway, $10 a week. At the time of writing this Section, New York is the only city in the United States that has many special locations; Chicago and Philadelphia have few.

17. Examples of Cost of Covering Territory.—To afford an idea of the cost of covering a city of good size, it may be said that at the time of preparing this Section a leading advertising agency estimates that in Buffalo, New York, a city of 376,000 population, twenty-five 24-sheet posters, and two hundred 8-sheet posters would be required to make a fair showing. This would make the cost for covering this city with posters, $308 a month, to which should be added cost of posters, and freight or expressage.

Another outdoor estimator figures that the state of Iowa, with a population of about 2,500,000 can be well covered with 8-sheet posters for $600 a month, giving 4 weeks' showing in Des Moines, Dubuque, Burlington, Sioux City, Cedar Rapids, Ottumwa, Clinton, and nearly 150 smaller towns.

BILL-POSTING SERVICE

18. Listed-and-Protected Service.—By **listed-and-protected service** is meant an agreement on the part of the bill poster to (1) post paper for a specified time on boards that he owns or controls; (2) to replace, without extra charge, during this specified time, any paper that may be damaged by the weather or other cause; and (3) to furnish within 3 days following the completion of posting, a list of the locations of the boards on which the paper is posted. In order that the bill poster may be able to render the second service, he should be provided with renewal papers as follows: 25 per cent. for 1 month and 100 per cent. for 3 months. In other words, if one hundred locations are engaged for 3 months, 200 posters should be shipped. Wind, rain, and snow do much damage to posters, and this renewal feature is important.

19. Chance-May-Offer Posting.—By C. M. O., an abbreviation for "Chance may offer," is meant that posters will be posted whenever or wherever there may be a vacancy on the boards. The rate is 4 cents a sheet. No renewals are made. The service is not listed or protected.

20. Sniping.—The term **sniping** is applied to posting bills on ash barrels or space not under control of local bill posters. This fly posting, or sniping, is carried on by bill posters that do not work with the Associated Bill Posters and Distributors. The advertiser receives no protection. Ten minutes after his poster is placed on an ash barrel another "sniper" may come along and cover up the poster; or, if the poster is placed on a fence or building where the sniper has no right to post, it may be torn down immediately.

PREPARING OF POSTERS

21. The cost of preparing posters will depend on the number ordered. The cost of designing and making 8-sheet posters in one color will be somewhere from 12 to 20 cents

each, in lots of from 1,000 to 5,000. If a lot of 2,000 or more is ordered, fine colored posters with from three to five colors may be had at a cost of from 15 to 20 cents each. Lots of 1,000 cost proportionately much more than larger lots. Fine three-color and four-color posters have been produced in large lots for from 15 to 18 cents apiece. Lithographed posters are usually the finest; in fact, some of them are almost as artistic as oil paintings.

Heretofore it has been impossible for a small merchant to secure a small quantity of posters at a reasonable price. It was necessary to buy 500 or 1,000 to get a price that would justify the use of posters. Now, however, lots of 100 one- or two-color posters can be obtained at about the same price as those ordered in thousand lots. These posters are made by a cheaper process by companies who make a specialty of printing small lots. The colors, however, do not stand so well, nor are the posters so good generally as the ones that are lithographed.

22. Formerly, stone and wood were used exclusively in producing posters. The stone process covered lithography; the wood process covered what is know as the "block" poster. Now, however, aluminum and zinc lithographic plates are used extensively in poster printing.

A large poster for outdoor use, such as a theatrical poster, made up chiefly of lettering and ornamental work, showing possibly a silhouette portrait, would most economically be printed from wood, provided the artistic finish of details is not essential, as is usually the case with this class of posters. On the other hand, high-grade pictorial posters are never worked from wood, but are drawn on metal or stone, because when thus drawn they are ready for printing. When drawn on wood they must then be hand-engraved.

There are limitations in cutting soft wood beyond which the engraver cannot go, as the light and shade effects in soft-wood engraving are produced by ruling and cross-ruling and, at best, are but a poor substitute for the stipple and grain effects of lithography.

23. Posters printed by the zinc process are preferable to those printed from wood. In lots of 1,000, posters can be produced by the zinc process at about the price of those produced by blocks. While block posters are used extensively, they do not usually consist of more than three colors. In the United States, not more than five colors are ordinarily used in making a lithographic poster; in Europe, seven and eight colors are used. In Table I is given a comparison of the approximate prices of lithographic and block posters. The comparison can be made only in a general way, because each process is suited to certain classes of work.

TABLE I

PRICES OF LITHOGRAPHIC AND BLOCK POSTERS

Quantity	Number of Colors	Number of Sheets	Price per Sheet, in Cents	
			Lithographic	Block
1,000	1	8		$1\frac{1}{2}$
1,000	2	8	3	2
1,000	3	8	4	$2\frac{1}{2}$
1,000	4	8	5	
1,000	5	8	$5\frac{1}{2}$	

24. There is much difference in the quality of ink and paper used in making posters. Thus, the ink used in one poster may fade after a week's exposure to the sun, while another may look fresh after being exposed for 3 weeks. Bronze blue is the best blue to use in poster printing. By using colored paper, which costs no more than white, a two-color poster can be obtained with one color of ink. Thus, dark-green ink on gray paper or paper of a very light green tint gives a harmonious two-color effect. Very strong contrast may be obtained by printing red on a light-blue background. These combinations catch the eye more quickly than most combinations do.

KINDS OF POSTERS

25. Stock Posters.—Many lithographers deal in **stock posters,** which can be had in any quantity to cover various lines of business. The "stock" part of the poster is printed in large quantities, leaving space in which a purchaser may have his name and address and other information printed without extra cost. Often, however, the space for wording is not sufficient. By this plan, it is possible for an advertiser to purchase good posters at very reasonable prices. As a rule, however, stock posters, like stock cuts, are lacking in individuality and should be used only where the advertiser cannot afford to buy posters that fit his business particularly. In Figs. 5 and 6 are shown examples of stock posters.

26. Manufacturers' Posters.—Many manufacturers nowadays supply the retailers of their goods with very good posters. In many instances, the manufacturer will print the name and address of the retailer on the poster. The manufacturer sometimes finds it easier to get his goods on sale at retail stores by agreeing to cover the city well with attractive posters bearing the retailer's name as local agent. In Figs. 7 and 8 are shown good examples of manufacturers' posters. Note the space left for name of the retailer in Fig. 8.

27. Hand-Painted Posters.—When an advertiser has to cover only a few locations, **hand-painted posters** may be used. An 8-sheet, hand-painted poster, the smallest usually made, costs from $1.50 upward, according to the design and the number of colors.

28. Posters for Elevated-Railway Stations.—In cities like New York and Chicago, the elevated-railway stations are used for advertising purposes. In such places 1-, 2-, 3-, 6-, and 8-sheet posters are used. Some elevated-railway locations are exceedingly valuable.

Station entrances have a 3-sheet board, which in recent years has been used mostly by the National Biscuit Company. The edges of the platforms have room for a streaming banner that is utilized by national advertisers.

Fig. 5

Stock poster (3-sheet)—Reduced

Fig. 6

Stock poster (3-sheet)—Reduced

FIG. 7

Manufacturer's poster—(Reduced)

Fig. 8

PLANNING POSTER ADVERTISING

29. In planning poster advertising, regard must be had for: (1) the copy and design; (2) the size; and (3) the location.

COPY AND DESIGN

30. Necessity for Conciseness.—In preparing a sketch for the artist, the advertiser must keep in mind that

Be Sure to Try

Oat Flakes

Made of Selected Oats, Cleanly Prepared, Nutritious.

10-cent Package Makes 10 Breakfasts.

At all Grocers.

Oat Flake Co., Grand Rapids, Mich.

FIG. 9

the poster will not usually be read from a distance of 15 or 20 feet, but may be 200 feet or even farther away from readers. Furthermore, most people will be moving as they read—either walking or riding. This necessitates that the copy be as concise as possible and that the design be simple and bold. A great many posters are faulty either in having too much copy on them or in being complicated in design and consequently not easy to read at a passing glance. In

Figs. 9 and 10 are shown two forms of copy for an "Oat-Flake" poster. The superiority of the copy in Fig. 10 would be much more apparent if the two could be compared in the size of actual posters. When these two exhibits are only 10 or 12 inches from the eye, Fig. 9 may seem to be the better, but if read from a distance of 3 or 4 feet, the greater strength of Fig. 10 will be apparent.

Poster designers are sometimes more artistic than practical. For this reason, many bill-posting campaigns are

Fig. 10

more successful from an artistic point of view than a financial point of view.

31. The Clysmic poster shown in Fig. 11 is a combination of an 8-sheet and a 16-sheet. There is entirely too much copy in the 8-sheet portion. It may all be read in the illustration shown here and doubtless was readable in the artist's sketch when viewed across the width of a room, but as the posters were on the boards and viewed from a distance of

KING OF TABLE WATERS
BOTTLED ONLY
AT
THE SPRING
WAUKESHA, U.S.A.
NEVER EXPOSED TO THE ATMOSPHERE
SPARKLING
½ PINTS-PINTS-QUARTS
STILL
PINTS-QUARTS-½ GALLONS
Served
All Hotels-Cafés-Clubs
ON SALE
PARK & TILFORD
ACKER, MERRALL & CONDIT CO.
AND ALL
GROCERY AND DRUG STORES
"A GOOD MIXER"
DRINK
CLYSMIC
SERVED
ALL HOTELS-CAFÉS-CLUBS

FIG. 11

207 Fig. 12 § 32

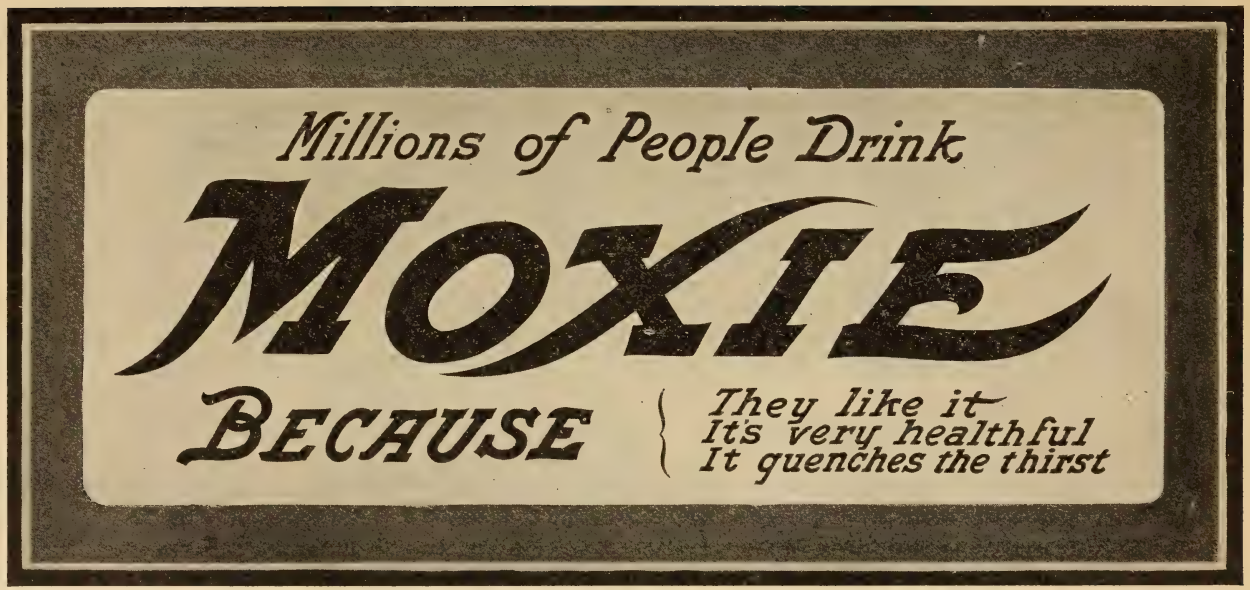

Millions of People Drink
MOXIE
BECAUSE
They like it
It's very healthful
It quenches the thirst

Fig. 13

40 or 50 feet, there was little or nothing on the 8-sheet portion that caught the eye. The bottle was good, but it was blanketed with copy. There should have been less copy and fewer lines in capitals. The 16-sheet portion is better, but while the effort of the advertiser to have a distinctive style of letter for the word *Clysmic* was commendable, the designer went to an extreme and produced an arrangement that is not

Fig. 14

very readable. Besides, in this part of the example, which is the best-displayed portion of the combination, there is nothing to let the reader know whether Clysmic is water or ginger ale. This part of the poster was in two colors, black and red, Clysmic being black with the word above and those below in red. The bottle on the 8-sheet poster was in green, and the principal display lines in red. With liberty to use these colors, the designer should have produced an effective poster.

THE KLAW AND ERLANGER CO. PRESENT
GEN. LEW WALLACE'S
BEN-HUR
ARRANGED FOR THE STAGE BY WILLIAM YOUNG.
DETROIT FREE PRESS PRINT. CO.

Fig. 15

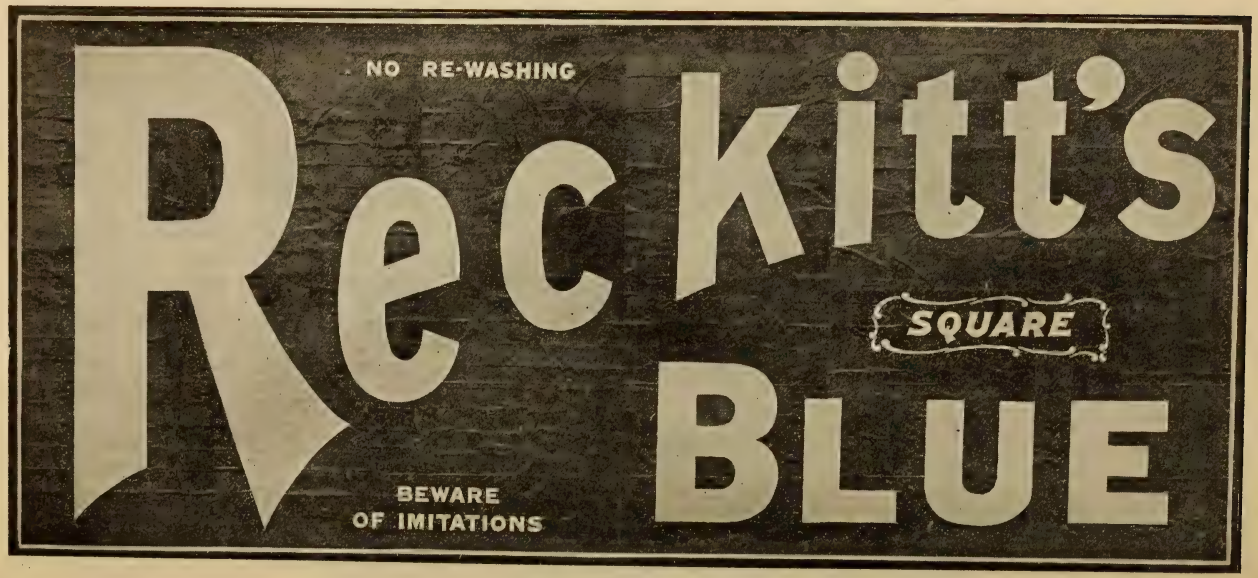


Fig. 16

32. Examples of Bold Display.—By comparing the poster shown in Fig. 11 with that shown in Fig. 12, it will be seen that there is a great difference. The sizes of the posters are the same, but the lettering in Fig. 12 is bold, and being in white on a dark-blue background, was very legible. Only one color was required for this poster; that is, blue was used in printing, the white lettering being the white surface of the paper showing through.

In Fig. 13 is shown another example of good display in a 24-sheet poster. The lettering in the original was in black on a white background, with a broad, red border. In Fig. 14 is shown another example of the excellent Moxie series. This is a 12-sheet poster, with white letters on a black background and with broad red border.

It is always advisable to avoid thin letters and script letters. Thick, readable letters should be used, and the essential part of the poster should be made to come out as strongly as possible. Note the strength of the words "Ben Hur" in the poster shown in Fig. 15. These letters could be seen blocks away and instantly drew attention to the coming of this famous show. The illustration shown here does not do justice to the fine color effect of this poster. The words "Ben Hur" were in white, trimmed with orange yellow on a brown-red background. The words immediately above and those below were in pure white. The top line was in orange yellow.

In Fig. 16 is shown another example in which the principal words are brought out in strong display. The color combination in this case was a white letter against a blue background.

The student of color harmony will be well rewarded by noting the fine color effects produced by the manufacturers of high-grade posters.

33. Overdisplay.—As in other classes of advertisement display, there is danger in trying to display too many features. The poster reproduced in Fig. 17 could easily have been made stronger. However, it has one good fea-

ture that many excursion posters lack, namely, the price of the trip. The low price is the attractive feature of an excursion of this kind and should always be given prominence. In the poster shown in Fig. 18, there is a better arrangement of the points brought out in Fig. 17. This arrangement would have been a still greater improvement had it been possible in resetting to get the special type of the words "New Jersey Central" shown in Fig. 17.

34. Incorporating a Selling Point.—The fact that the wording of poster copy must be very concise does not mean that the copy may not bring out a selling point. There are entirely too many posters that simply announce the name of an article and give no suggestion whatever of its desirable qualities. There is no reason why a poster may not in a well-expressed phrase bring out a strong point of an article.

In Fig. 19 is shown a reproduction of an 8-sheet poster that was very attractive and at the same time brought out a selling point. When placed where it would be read at a distance not exceeding the width of a street, the lettering at the top was perfectly legible. However, when a poster of this kind is to be read at a distance of half a block or more, use a 16- or a 24-sheet. This will permit a larger design, and all lettering like that at the top of the poster in Fig. 19 will be readable. The color harmony of this poster was excellent. The words "King Midas" were printed in white-trimmed, rich-yellow letters on a blue field. The lettering at the top and the bottom was in white. The white letter against a blue background is not so strong as combinations of black, red, orange, and yellow, but makes a clean, cool, and attractive poster.

35. There is a selling point in each of the posters shown in Figs. 12, 13, 14, 16, and 17. It is well not to make the mistake of trying to introduce several sentences of selling points. Poster advertising is different in this respect from other forms. It is better to bring out one strong point in two, three, or four well-displayed words. Where an article

POPULAR EXCURSION
TO
ATLANTIC CITY
"THE PEOPLE'S PLAYGROUND"
ON
SUNDAY, JULY 28
VIA
ROUND TRIP TICKET $2.50 CHILDREN $1.25
New Jersey Central
IN THREE HOURS
SPECIAL TRAINS LEAVE FOOT WEST 23d ST. 7.50 A. M. FOOT LIBERTY ST. 8.00 A. M.

Fig. 17

$2.50 EXCURSION $2.50
TO
ATLANTIC CITY
SUNDAY, JULY 28
BY
NEW JERSEY CENTRAL
Round Trip Ticket $2.50 Children, $1.25
3-Hour Train Visit the People's Playground
SPECIAL TRAINS LEAVE W. 23d St., 7:50 A.M. Liberty St., 8:00 A.M.

Fig. 18

207—28

The Highest Priced Flour in America
And Worth All It Costs
King
Midas
FLOUR

Fig. 19

has several good selling points, each of which can be expressed in a few words, the advertiser may use a series of posters with a different selling point in each, and thus have a poster campaign that will be more educational than one in which a single style of poster is used. With a city well covered and the different posters well distributed, people will be sure to see more than one, and in this way they will become familiar with the various selling points.

36. Use of Illustrations.—The poster advertiser has almost unlimited opportunity to illustrate. He may show the natural colors of the article and show it full size or much larger. Figs. 20 to 26, inclusive, show examples of illustrated posters. It will be well to observe that these posters, with the exception of that shown in Fig. 23, show the article itself or the package in which it is sold.

The poster shown in Fig. 20 is an 8-sheet and in the original was very attractive; that shown in Fig. 21 is a 16-sheet, and presented a fairly good appearance on the boards. The 8-sheet poster shown in Fig. 22 has too much matter on it to be effective at long range, but it was readable when viewed from across a street. The display was in red and black. Fig. 23 shows a reproduction of one of the artistic posters used by the United States government in the work of securing recruits for the naval service, and in the original was a 24-sheet. It is as fine an example of appropriate illustration as the Nosmellee poster, Fig 4, is of inappropriate illustration. In the original of the poster shown in Fig. 24, the eyes of the girl followed the reader as he passed. Observe that the stencil lettering is an individual style used in all None Such mince-meat advertisements. Fig. 25 shows a fine example of the artistic, still-life poster. This design is far above the tone of the usual beer advertisement.

37. It is impossible to do justice to the illustrative and artistic side of posters by reproducing them in one color. Therefore, the example shown in Fig. 26 is reproduced in colors. This illustration serves to show what the poster-maker's art can do in illustrating an article most attractively.

MENNENS
BORATED TALCUM
TOILET POWDER
MENNEN'S
TOILET POWDER
MY BEST FRIEND

FIG. 20

CRYSTAL DOMINO
SUGAR
CRYSTAL
Domino
SUGAR
HEYNEMEYERS & LUDER
THERE IS NO STRONGER PROOF
OF MERIT, THAN CONTINUED
AND INCREASING POPULARITY!
SOLD ONLY IN 5lb. BOXES.
BEST SUGAR FOR TEA AND COFFEE!

Fig 21

BEAUTIFY YOUR FACE WITH
OXZYN
(TRADE MARK REG'D)
BALM
Endorsed for
TWENTY YEARS
BY
PHYSICIANS
AS
THE BEST
OXZYN
BALM
OXZYN
25¢ 50¢ $1.00 at DRUGGISTS
and DEPARTMENT STORES

Fig. 22

YOUNG MEN WANTED FOR THE NAVY
AGES 17 TO 35 YEARS
PAY PER MONTH, $16.00 TO $70.00
COMMUNICATE WITH
THE RECRUITING OFFICER

Fig. 23

FIG. 24

Fig. 25

The strength of this design is largely due to its simplicity. A colored sketch with many artistic and superfluous details cannot, when it takes its place on the boards, stand comparison with a simple, bold poster, like that shown in Fig. 26. It is a singular fact, however, that many people who remember this poster cannot recall whether it advertised Swift's ham or Armour's ham. The striking picture seems to divert attention from the name. The advertising value would have been increased by a stronger association of ideas. While the balance of this poster is excellent, the attention seems to be drawn to the negro's face and to move downward. This being the case, it would have been better had the name been included in the wording at the bottom.

SIZE

38. An advertiser carrying on a national campaign requires more than one size of poster. In some cities, 8-sheet posters can be used to advantage, but in cities like New York and Chicago 24-sheet posters are preferable. In New York, a 4-sheet poster would be lost; in fact, a poster of this size is limited in its usefulness no matter where it is placed.

It is better, as a rule, to post two towns with 8-sheet posters than to post four towns with 4-sheet posters. As the price for posting is by the sheet, the cost would be the same in each case. Whether an advertiser should use 8-, 12-, 16-, 20-, 24-sheet, or larger posters, is a question that cannot be answered generally. It is better to err on the safe side, however, and use posters that are a little larger than necessary than to use those that do not afford effective display.

39. Many advertisers make the mistake of trying to crowd into an 8-sheet poster matter that should have 20- or 24-sheet space. The result is that the poster makes a very poor showing when placed alongside of other stronger and more easily read posters. Two or three 8-sheet posters put together cannot be made to give the strong display effect of

Fig. 26

a single 16- or 24-sheet poster, as the lettering will be too small. But five or six posters of the character of the Kirschbaum posters, Fig. 27, when placed side by side, would make a unique display.

If an advertiser decides to have only one size, a 16-sheet poster is a good size to adopt.

LOCATION

40. Careful consideration should be given to the location of posters. It would not be advisable, for instance, to advertise automobiles or champagne in a portion of a city where people of the low-waged class live. The bill poster can be instructed as to localities where the posters will do the most good, and he will follow instructions to the letter, provided the locations desired are not already engaged.

The boards are taken up with theater announcements more during the fall, winter, and spring than they are during the summer months. This is good for the general advertiser, since the bill boards are at their best during the summer when open street cars are used and people are out in the open air a great deal.

TYPICAL POSTER CAMPAIGN

41. In order to illustrate how a poster campaign is conducted, let it be supposed that a certain brand of mince meat is to be exploited by the use of posters. In such a case, the advertiser will select the state or city that he wishes to cover, and he will probably put the account in the hands of an advertising agency that makes a specialty of bill posting. The agency will make a report on the size and number of posters needed to cover the territory strongly, and will give figures of the cost of preparing and posting the paper. If the advertiser deals with the bill poster direct, he will write to each town and find out how many posters the local bill poster can use.

KIRSCHBAUM
OVERCOATS
KIRSCHBAUM
OVERCOATS
KIRSCHBAUM
OVERCOATS
KIRSCHBAUM
OVERCOATS
KIRSCHBAUM
OVERCOATS

Fig. 27

The best time for advertising mince meat is during November and December. If posters are placed for one month, starting a week before Thanksgiving, the display will carry the advertiser practically up to Christmas. He can also depend on a free showing for a short time, as a certain percentage of his posters will be displayed on the boards after his contract expires. The reason for this is that the bill poster will not cover the mince-meat posters until he has resold the space. Sometimes posters remain up three or four weeks overtime, and while the posters may become somewhat mutilated, the advertiser is getting this showing free.

This mince-meat advertiser will, of course, send the full number of posters required for the location engaged and 25 per cent. extra for renewals.

42. The advertiser introducing a new article or entering a territory new to him must decide for himself whether he will post the town in advance of his salesmen, or after the salesmen have placed the goods with the local merchants. If the advertising firm is known to the merchants in the territory in which the selling campaign is to be begun it is possible to place the goods ahead of the posting, so that every inquiry for the goods advertised will mean an actual sale. It is, of course, a great advantage to be able to do this. On the other hand, if the advertiser has not an established reputation with the trade, or if it is a new article that is being exploited—one of which the merchant will say, "I won't stock that until I have some demand for it"—it will be the better plan to post the paper a week or 10 days before the salesmen reach the town.

In this mince-meat campaign, the salesmen should be instructed about the amount of money to be spent for poster advertising in each town. They should devote part of their time to talking about the merits of the goods and the remainder in talking advertising. The grocer of today is not so much interested in the fact that a mince meat is better than the average; he is interested most in the price, and what is going to be done to help him move the goods off his shelves.

Liberal poster advertising acts as a strong lever in doing this, and the salesmen should make the most of the fact.

Such a campaign as this mince-meat campaign is easily arranged, and with good work on the part of salesmen should prove effective.

CHECKING OF POSTER ADVERTISING

43. As soon as any advertiser receives a list of locations from the bill poster or his advertising agent, he should immediately send his representative to check up the showing. Before checking the display in a town, however, the representative should call on the local bill poster to ascertain whether it has been necessary to make any changes in the locations shown on the list. If the representative is unable to find a poster as listed, he should report his difficulty to the local bill poster, who will give assistance.

In any locality where the advertiser has no representative or where it would be too expensive to send one, he can call on the Western Union Telegraph Company. This company will send out a local representative to inspect bill-posting showing and report to the advertiser. This method of inspecting is inexpensive.

SIGNS

44. A comprehensive study of **outdoor signs** comes more properly within the scope of a course on sign making, but as the advertising manager frequently has to purchase and arrange for advertising of this kind, some general information about it is necessary.

The organization of sign painters, known as the Advertising Painters' League, is entirely separate from the Associated Bill Posters and Distributors, though in many towns of the United States the bill poster also controls the painted signs. In a number of the larger cities, the painted boards are controlled by firms that devote their entire time to painted signs. These companies usually maintain a design-

ing department, and are equipped to do a very high grade of work. There are also companies that make a specialty of manufacturing tin and other metal signs and of placing them throughout the country.

45. Cost of Painted Signs.—The best of painted signs are prepared by high-class sign painters and scenic artists, and the prices for such signs range from 20 to 50 cents per linear, or horizontal, foot per month, with higher prices for very favorable locations. This price is for boards of about the standard bill-board height. Boards in very favorable locations are usually sold at a specified price per board, rather than by the foot. The price of the space controller usually covers the cost of painting the design, repainting, etc., though in the case of an unusually difficult design, an extra charge may be made.

To present the best appearance boards should be repainted every 6 months.

Contracts for this kind of advertising on regular boards are usually made for a period of 6 months or a year. Special contracts may also be made for signs on barns, walls, sheds, fences, etc. It is said that a breakfast-food company once paid $2,400 for a wall that remained exposed for only 2 months, but the expediency of such a costly contract may well be questioned, no matter if the sign is in a position where hundreds of thousands will see it. The spaces and privileges secured along railway lines are bargained for, as a rule, at low rates. Often farmers will allow the sides of their barns to be painted merely for the good that the paint does the woodwork. If it were necessary to pay a great deal for space for some of this kind of advertising, it would not be profitable.

46. Examples of Board Signs.—In Figs. 28, 29, and 30 are shown typical examples of high-grade **painted board signs.** Observe that a selling point is contained in each of the signs reproduced in Figs. 28 and 29. The excellent color harmony of these signs, however, is lost here in the plain black-and-white reproduction.

There is fully as much difference between milk & cream
as between ordinary and
King Midas
FLOUR

Fig. 28

217—29

FRESH FROM THE TEA GARDENS
SAN TOY
CEYLON TEA
CLARKE BROS.
SOLE AGTS.

Fig. 29

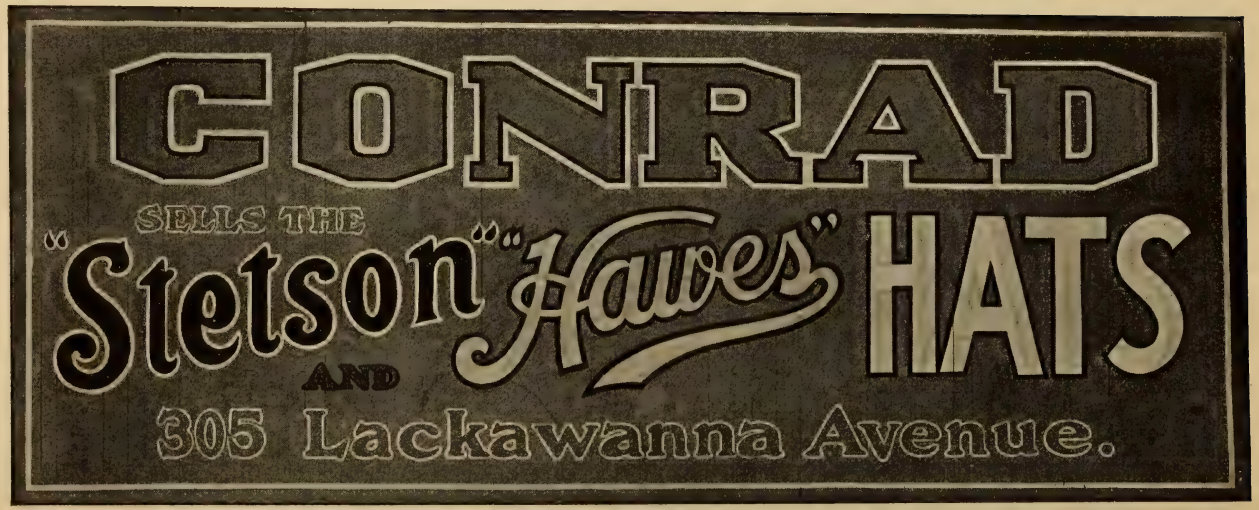

CONRAD
SELLS THE
"Stetson" "Hawes" HATS
AND
305 Lackawanna Avenue.

Fig. 30

Fig. 31 shows some attractive painted boards. Note the distinctive lettering used for the word "Proctor's." Fig. 32 shows this same board photographed from an elevation in order to show the unsightly mass that the board hides from view. This comparison is a good answer to the critics of poster and painted-sign advertising.

47. The board shown in Fig. 33 is an example of highly artistic board-sign work. It is generally known among advertisers that this board was permitted to be placed in position only with the understanding that the color scheme was to be submitted to and approved by the National Academy of Design, on whose land the board is placed. The spaces are paneled and bordered with terra cotta, robin's-egg blue, cadmium yellow, etc., together with neutral tints combining most harmonious values. The work as a whole attracted much attention, but more probably on account of the artistic coloring than for the inscriptions.

48. At the present time, Dutch scenes and Dutch characters are popular among designers. The advertising-sign painter has lost little time in recognizing and acting on this fact by using Dutch figures in board-fence advertising. In Fig. 34, the automobile advertisement is of this kind. Fig. 35 shows an example of Dutch design throughout, the board itself being on this order. A little study will show the student of advertising some artistic merits of this design that would perhaps be overlooked in a cursory glance. The Young's hats board in Fig. 34 is also very strong.

There is a danger in sign work as well as poster work of being artistic at the expense of effectiveness, and the advertiser should be on his guard. Fig. 36 shows some examples of work that are effective as well as artistic.

49. Field Sign Boards.—Railroads that carry many thousands of passengers daily offer to the advertiser a medium for bringing his name or the name of his goods before the notice of a large number of people. This has led to the field sign, which may be seen in close proximity to large cities. Department stores use field signs as a last

For Smart Plays, Fine Vaudeville, Every Afternoon and E
PROCTO
4 Beautiful THEA
SIC HALL
2ND. ST.
MANAGEMENT
OMPSON & DUNDY
TOM W. RYLEY.
EMPIRE
BALLETS
DIRECT FROM LONDON
SMOKING
BALCONY
23rd St.
5th Ave.
58th St.
125th St.
Hunyadi János
NATURAL LAXATIVE WATER
CONSTIPATION
HAIRDRESSING
HEPNER'S
HAIR EMPORIUM
MANICURING
1456 BROADWAY
Bé

Fig. 31

Hippodrome
PROCTOR'S
4 Beautiful THEATRES
PROCTOR'S
4 Beautiful THEATRES
Benedictine
Noilly Prat
Vermouth
Ramble
18 H.P.

Fig. 32

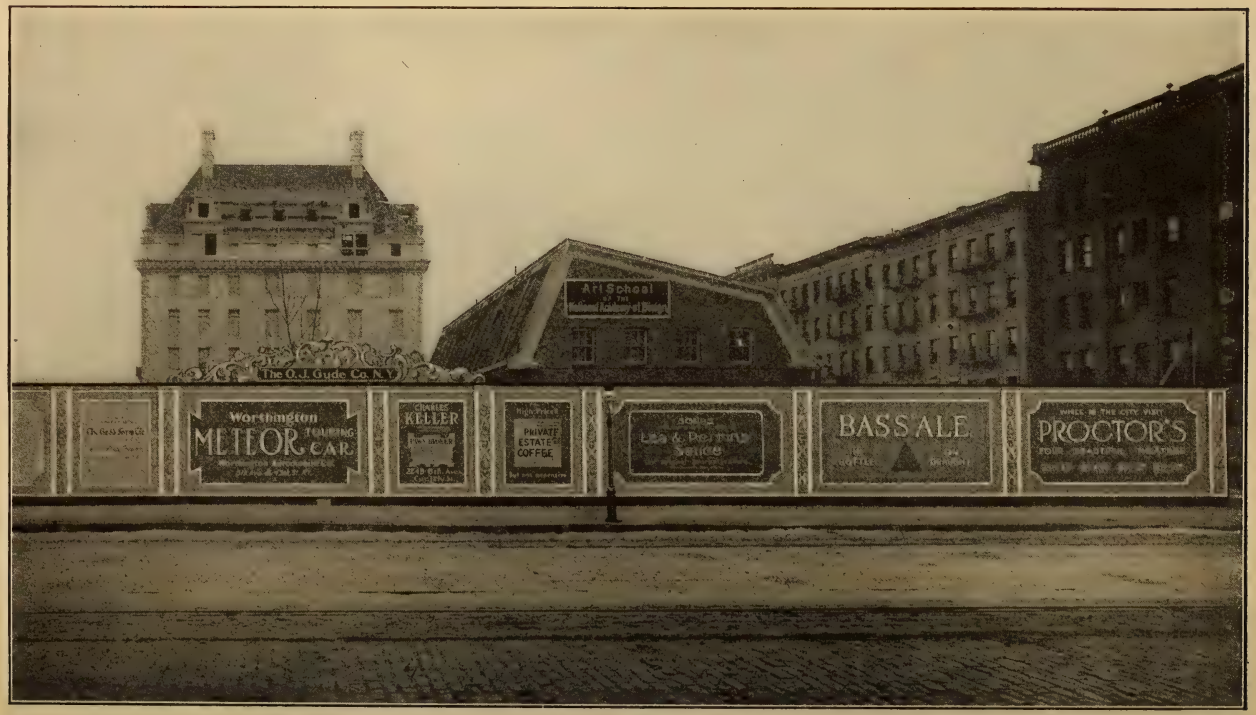

Art School
The O.J. Gude Co. N.Y.
Worthington
METEOR TOURING CAR
CHARLES
KELLER
PRIVATE
ESTATE
COFFEE
BASS ALE
PROCTOR'S

FIG. 33

Royal-Acme-Mitchell
"CARS THAT CONTENT"
THE DUERR-WARD COMPANY
BROADWAY
58TH ST.
"All Over Town"
Young's Hats
NONE BETTER MADE
Stores on Broadway and Fifth Avenue.

FIG. 34

The O. J. Gude Co. N.Y.
Rambler
AUTOMOBILES
"The Popular Shop"
Dutch Ware
Quaker Oats
Uneeda Biscuit

FIG. 35

UNITED
CIGAR STORES
CIGARS
UNITED
CIGAR STORES
F.P.
CORSETS
"BULL"
DURHAM
STANDARD OF THE WORLD
THE OLD RELIABLE
"BULL" DURHAM
BEST FOR THREE GENERATIONS

FIG. 36

suggestion to the incoming shopper. Some department stores combine the milestone idea with these signs; that is, have the copy read "15 miles from Abraham & Straus," where the sign is just 15 miles from the store, etc. In arranging for field signs, it is well to provide that they shall not be placed so close to the railroad that they flash by before the travelers can see them or so far away as to be obscure. Judicious placing is very important. Fig. 37 shows a double row of detached field boards. It being necessary to read such signs quickly, little detail should be used in the designs.

50. Wall Signs.—Fig. 38 shows a unique advertisement that was painted on a large dead-wall space on Broadway, New York City. The price paid for the use of this space was probably very high, because few such spaces are available on great thoroughfares like Broadway, where a great local and transient public is sure to see a conspicuous advertisement. In the example shown, the figure of the man is of colossal proportions and about 60 feet high. The upper part of the head is carried above the top of the wall by ingeniously building it up with boards and bracing it. To add to the realism of the advertisement, the water running from the bottle into the glass, instead of being painted, was a stream of running water piped through the wall. The tumbler was built out enough to receive the water, which was piped back into a sewer.

In Fig. 39 is shown another dead-wall advertisement of the Wilson series. For days before the sign was painted on the wall, the space was covered with the phrase "What will the parrot say?" The object of this was to excite curiosity and to get additional attention when the real advertisement was painted. Both of these Wilson advertisements are of the extreme reminding kind, no information as to the merits of the whisky being given.

51. Illuminated Signs.—On the tops of many buildings in the large cities, advertising boards of ample proportions are placed where they may be read from the main thoroughfares. Many of these are illuminated so as to be

The 14th Street Store
New York Commercial
Fischer Pianos
Radway's Ready Relief
Cures All Pain
Cremo 5c
Pearline

Fig. 37

WILSON
High Ball
That's All
Cremo
5c
Cremo
5c
BROADWAY THEATRE
FRITZI SCHEFF
BABETTE
Lea & Perrins' Sauce
Mother Goose

Fig. 38

read easily in the evening. In Fig. 40 is shown a reproduction of a photograph of an advertising sign illuminated. The electric lamps used to illuminate the sign are hidden from view, and the light is thrown on the face of the sign by strong reflectors placed at the top of the board.

52. Electric Advertising Signs.—Electric-sign advertising is a branch of outdoor work that is developing rapidly. In the cities, the electric sign gives the advertiser oppor-

Fig. 39

tunity to reach, at night, the people that walk or ride on the principal streets. In large cities like New York, Chicago, Philadelphia, Baltimore, Boston, St. Louis, etc., there are great crowds on the principal thoroughfares for a number of hours of the night, particularly in the theater districts. While the publicity afforded by signs is mostly name publicity, this kind of advertising is often what the local adver-

tiser needs to keep his name and location before the public, and it is a powerful support to the magazine, newspaper, or street-car advertising of general advertisers.

53. Many electric signs are of the "flash-light" kind. In these, the advertisement appears a word or two at a time

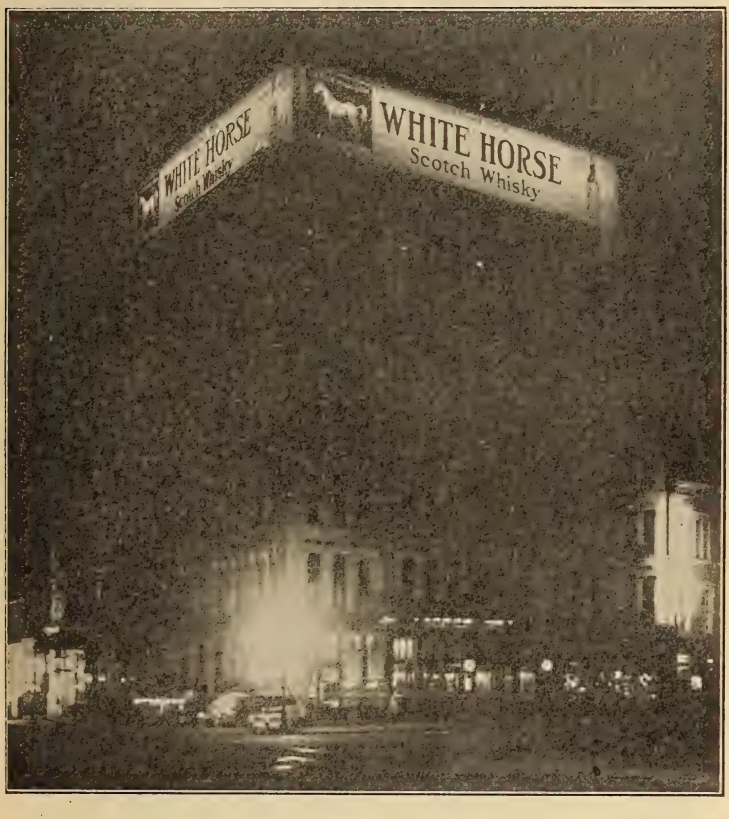
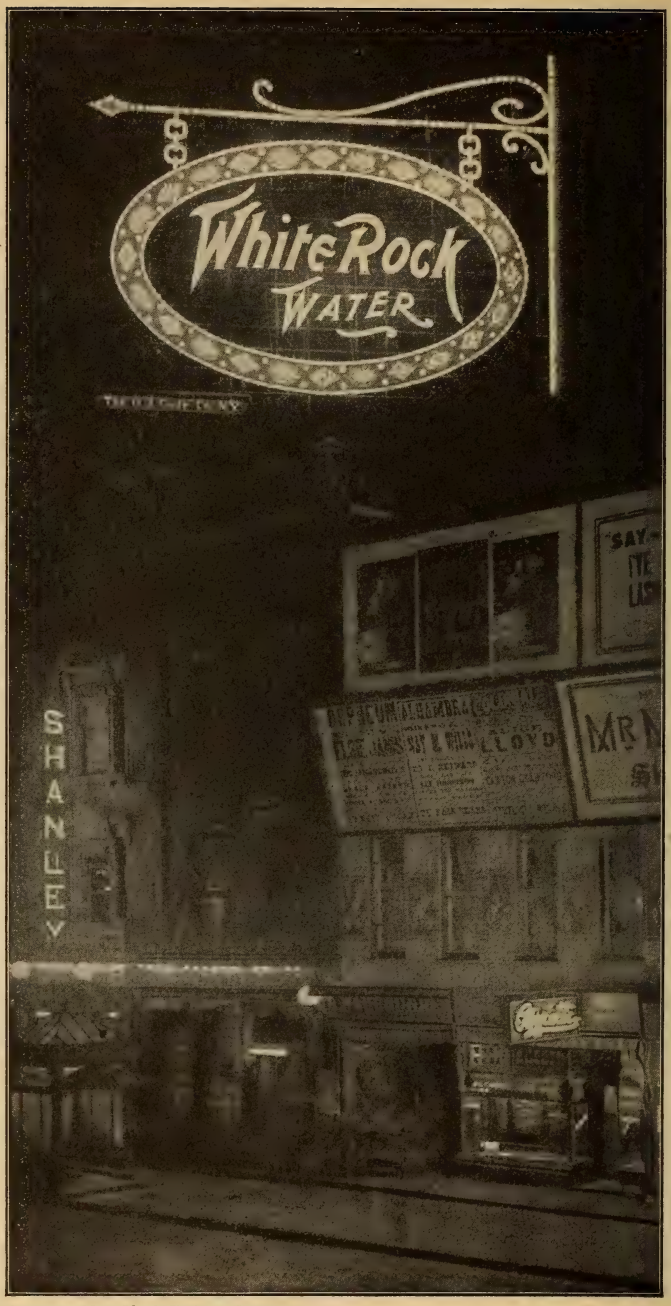


Fig. 40

until it is complete, and then the lights are suddenly shut off; or, all the lights appear at once, and after remaining long enough for the advertisement to be understood, they are shut off for a few seconds. In a sign of the character of the famous Heinz sign at Atlantic City, New Jersey, there may be half a dozen or more advertisements, which rotate.



Courtesy New York Edison Company

FIG. 41

54. The electric-sign makers produce some ingenious effects in moving illustrations and borders. These effects are accomplished by having the lights travel along the framework of the sign. Colored lights add to the pictorial effect. Some of these special signs are very elaborate and call for strong framework. They are often planned in all details before the advertiser is solicited.

In Fig. 41 is shown a reproduction of an elaborate electric sign that attracted a great deal of attention in New York City.

It has been demonstrated conclusively that moving devices will attract more attention than those which do not move. Consequently, even outside of the great field of electric-sign work, the electric current serves advertisers well as a means of producing motion in barber and bootblack signs, in window displays, etc.

HOUSE PUBLICATIONS

INTRODUCTION

1. The terms **house publication, house organ,** and **house magazine** are applied to periodicals issued for the special purpose of extending the business interests of the persons or firms publishing them.

A house publication is quite distinct from a periodical issued as an independent enterprise and for which a subscription price is charged. Some publications, however, that are started as house magazines get to the point where a subscription price may be charged, and others have outgrown their original purpose and have been converted into magazines of general interest. This is true of the "Four-Track News," of New York, which was started as a means of advertising the New York Central Railroad, but is now a magazine of general interest to all persons that travel or that like to read of interesting travels and places.

There are a great many advertisers publishing house magazines, and while many of these publications are discontinued after being published a year or more, the long time that a number of them have existed indicates that this form of advertising is profitable to some advertisers if it is managed judiciously. Owing to the cost of editing, printing, and mailing, the method of advertising by means of a first-class house publication is an expensive one; close attention must therefore be given to the plan in order to make it profitable.

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CLASSIFICATION OF HOUSE PUBLICATIONS

2. House publications are of two general classes: (1) Those sent to salesmen, agents, or retailers; and (2) those sent to prospective consumers.

Most house publications are issued once a month, but some are issued only quarterly or at irregular times to meet the needs of the business of the advertiser.

Whether sent to prospective consumers or to salesmen, agents, or retailers, the preparation of the house publication is properly a part of the work of the sales and advertising departments.

HOUSE PUBLICATIONS FOR SALESMEN, AGENTS, AND RETAILERS

3. The "I. C. S. Messenger," Fig. 1, issued by the International Correspondence Schools, of Scranton; "The 57," Fig. 2, issued by the H. J. Heinz Company, of Pittsburg; "The Larkin Idea," Fig. 3, issued by the Larkin Company, of Buffalo; and "Modern Sanitation," Fig. 4, issued by the Standard Sanitary Manufacturing Company, of Pittsburg, are good examples of house publications intended to assist salesmen, agents, and retailers. In the case of the Larkin Company, agents and consumers are one and the same, this company's plan being to make an agent of every customer that will consent to become one.

4. The house publication issued in behalf of salesmen and agents affords a most convenient method of sending out important and interesting information about goods, the methods of manufacturing, the policy of the firm, changes in prices and discounts, changes in the plan of selling goods, successful selling schemes, salesmanship talk, etc. It also affords opportunity to publish details of the contests that

I.C.S. MESSENGER

February 11, 1905 | Successor to "Official Messenger" | New Series, No. 69

I. C. S. WINS GRAND PRIZE

(THE HIGHEST POSSIBLE AWARD)

And Four Gold Medals

AT THE

Louisiana Purchase Exposition

The Grand Prize, which far surpasses in honor all Gold Medals, was awarded for Courses in Education, Methods of Instruction by Phonograph, and Instruction by Correspondence.

In addition to the Grand Prize, the highest Prize awarded, we received Four Additional Awards:

A Gold Medal on the subject of Compilation. (Meaning excellence in the preparation of original textbooks.)

A Gold Medal for our Language Department.

A Gold Medal for our Department of Arts and Crafts.

A Gold Medal on the subject of Teaching English to Natives of the Philippines.

While the awards have been made, the Diploma for the Grand Prize, and the Gold Medals have not yet been issued, but we have obtained the Ribbons of Official Acknowledgment of having been awarded the Grand Prize, and are just sending duplicates of these Ribbons to each of our District Offices.

WITHOUT A RIVAL
IN EDUCATION BY CORRESPONDENCE

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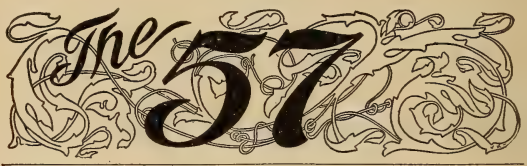
FIG. 1

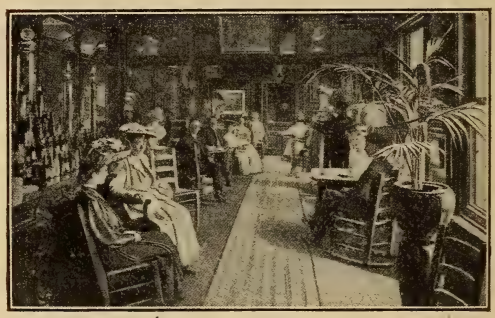
most large selling organizations arrange among their salesmen and agents, the names and relative standing of the contestants at various stages of the contests, the working plans of the successful ones, etc. A publication of this kind should be an attractive bulletin of information from the man-



Vol. X PITTSBURGH, U. S. A., 1906. No. 3.

ALL RECORDS FOR VISITORS BROKEN.

Over 25,000 Persons Registered at the Heinz Main Plant in Pittsburgh Last Year—Came From All Parts of the World.



VISITORS IN THE RECEPTION ROOM

THERE were over 25,000 visitors taken through H. J. Heinz Co.'s Main Plant in Pittsburgh last year. Every one of them was enabled to see just how the famous "57 Varieties" of pure food products are made and every one of them was encouraged to ask questions. H. J. Heinz Co. do not believe in closed doors. Instead of resting content with the announcement that their goods are pure and clean, they take visitors through their plant from top to bottom and let them see the conditions existing for themselves. And no visitor can leave the premises unconvinced. The facts present a case that is without a flaw.

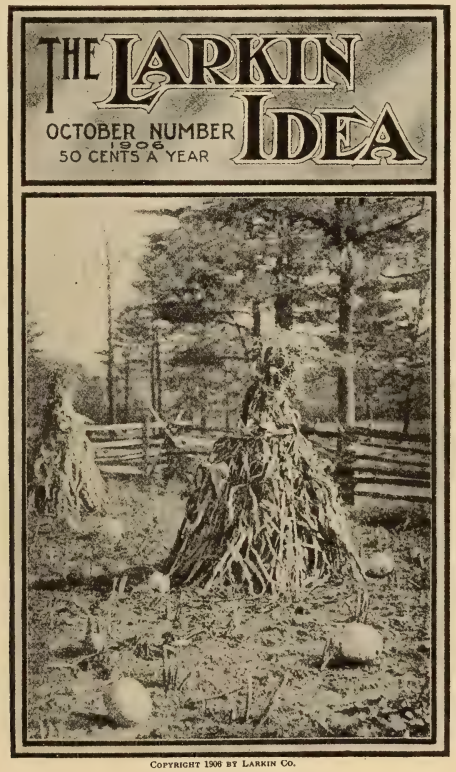
The Heinz Main Plant has really become one of the show places of the United States. For years the knowledge that visitors are welcome has existed in Pittsburgh and throughout Pennsylvania, but now this knowledge is common everywhere, and visitors coming from all over the world are going through the model kitchens in an almost unending stream. There is scarce a day when there are not seventy-five or a hundred callers and often, at one time, a half

FIG. 2

ufacturer to those distributing his product. If conducted by practical writers and printed and illustrated well, it really becomes an invaluable part of a sales organization. Though extremely important information is usually sent in personal communications, concerns that employ many salesmen or

agents, will find in the house publication an economical means of imparting valuable information to those on the "firing line" of commercial battles.

5. Use of House Publications in Educating Salesmen.—In Fig. 5 is shown a reduction of a page of the



COPYRIGHT 1906 BY LARKIN CO.

FIG. 3

"I. C. S. Messenger," which serves to illustrate how a house publication may be used to educate salesmen. In this case, representatives and students working to enroll others are shown how to meet some common objections raised by prospectives.

The fault that most salesmen find with the house publications issued from the headquarters of their firms is that many of the plans set forth are impracticable. This criticism is undoubtedly often well founded, and is due to the fact that the preparation of the house publication is occa-

FIG. 4

sionally left to some one that possesses the ability to write well, but has either had no experience in doing what he tries to help others to do or lacks the ability to convey sound ideas to others. Probably no firm can afford to put its best salesman at work on a house publication, but if an active part in the preparation of the magazine cannot be taken by

How to Open a Conversation About Enrolling in the I. C. S.—Continued

I HAVE NO TIME

You have 24 hours a day the same as other people, and by apportioning the time judiciously you can at least find half an hour to an hour a day; picture to him Schwab, Corey, and Carnegie working 15 hours a day at the rolling mill, the very hardest kind of work, yet finding time to study, and what results came of their study; the students whose letters you have read worked all day just as you do, and secured their advancement by spare-time study, successful men are always occupied, but they find time for self-improvement, the most important work of all.

I NEED RECREATION

Qualify yourself for advancement, and then you can have all the money and recreation you want; what is a brief good time worth compared with permanent success? Roller-skating, picnics, excursions, parties, and loafing will never earn you anything; improve your spare time in a profitable way, a change to mental work will be a rest and recreation anyway.

WILL ENROLL LATER IN THE FALL

If you enroll now you will be able to get the salary increase just that much sooner Every month you put it off is a month longer on low pay and poor position. If the Course should increase your salary only $10 a month, every month lost would be $10 lost, to put off until fall at that rate would half pay for the entire Course. Wherever you work, there is somebody else trying for the same promotion as you, the position will go to the best qualified man. YOU can gain 3 months' start now, and so can the other fellow Which will it be by fall, you or your competitor that will be 3 months ahead? All your life you've been drifting down stream away from promotion, you've got to take hold sometime, and every month put off you're just that much farther off, and will have that much more to make up. The good chances don't come and wait for people to get ready, if one came to you next month, would you be thoroughly qualified to hold it? You don't know HOW soon your best chance is coming, and if you don't begin to get ready for it, it will take the other fellow who IS studying; the time to begin is not next month, but NOW

CAN'T AFFORD IT

Of course, the best way is to pay it all down, but if you can't pay cash, you don't owe the whole amount at once, but only so much on such a day each month. It's like cigars or car fare, you pay out for them the price of two Courses in a year, but you're not afraid to go in for them.

The Course won't really cost you ANYTHING. In thinking of a course of study you want to consider that it is not like groceries, so much out and gone, but the $10 a month is really put away in a kind of bank, where after a few months you can be taking it out in the shape of a $10-, $20-, or $50-a-month raise in salary, and using it, not 7 months, but 70 or 170, or 270 months, as long as you keep on working.

There are only two ways to get the kind of knowledge needed for a good position. One is by putting in 4 years at college at $800 a year, you can't afford that money, to say nothing of the time and wages lost for 4 years. The other way is by an I. C. S. Course of study costing $10 a month for a few months. It is absolutely the ONLY way you can take to get a good position, and you CAN afford it. You CAN'T afford NOT to take it.

If you work hard every day and yet have so little money to spare, isn't it about time to do something to increase your earnings? The only way you can quickly increase your earnings is to rapidly increase your efficiency, and the only way to do that is to make a sudden increase of your knowledge of the business through this Course of study.

IT'S TOO HOT TO STUDY

A student who will only study in cold weather punishes himself. The Schools have enough letters on file to make several very large books, the general purport of which is: "Oh, if I had only taken up that Course when I first wrote you about it! I have just missed a fine position, at largely increased wages, because I wasn't prepared to fill it. I lacked just the special knowledge I could have had from the Course." The writers of these letters never have to be coaxed to study in summer NOW

Persons that suffer most from the heat are those that have nothing to occupy their thoughts. A man who is interested in his studies doesn't know it is hot.

It is no harder to read an Instruction Paper in summer than to read a newspaper. How many summer days are hot enough to prevent you from reading the daily news?

The man who promises himself that he will enroll next fall is only trying to deceive his conscience. He may not know it, but he is weakening his will-power, and it is will-power—power to do what one knows he must do to succeed—that makes the man. A man of weak will—one who will study some day, but not now—will always be down in the world, always in "hard luck"; frequently out of work, and, when employed, it will always be at low wages.

The dangerous habit of "putting off" has ruined the lives of more promising young men than drunkenness. The difference between a man that makes a failure of his life and the man that succeeds is simply this. The failure is going to begin "tomorrow"; the success begins TODAY

The men who "get there" are those that study for self-improvement in summer, or whenever they have time. They don't let the weather keep them in inferior positions at small wages. They don't make excuses to themselves when they ought to be up and doing. They don't work for wages barely enough to keep soul and body together, either.

It is actually cooler by the thermometer when you would study in the summer mornings and evenings than in the heated room where you would study in winter.

If you have lessons and textbooks at hand, you will be likely to study, since you are interested in the subjects taught; while if you have nothing of the sort at hand, you certainly can do nothing in the direction of study.

During the hot months, you can get through your easy preliminary studies, such as Arithmetic and Drawing, and when the long fall and winter evenings come you will be working on the subjects that will do you the most good, and you will not have to lose the best part of the year studying preliminary work. You will easily save 6 months to a year in obtaining your Diploma.

More employment changes come in the fall and about the first of the year than any other time, and to be ready for these you will have to study during the summer.

This usually idle summer time is your time of the greatest opportunity. When others lag in the race for success, you should make it a special point to "dig in" and take advantage of diminished competition.

FIG. 5

some one thoroughly experienced as a salesman and at the same time able to write well enough to give intelligent and practical suggestions, then the person that has charge of getting it out should secure for publication the experiences, plans, and ideas of successful salesmen and agents. In this way, the publication can be made a "clearing house" of good plans and a bulletin of fresh selling points; and it should serve to induce the less successful salesmen to follow the methods of the more successful ones. It is often advisable to offer premiums in order to get accounts of good working plans from salesmen.

The house magazine affords great opportunity to create and keep up enthusiasm and a cooperative feeling among salesmen and agents. It does not by any means take the place of letters sent direct to salesmen, but it covers a broad field and is a strong link between the firm and the representatives in the sales field.

6. Helpful Articles for Retailers.—A fine example of how valuable a house magazine may be to the retailer is afforded in "Modern Sanitation," which is published by the Standard Sanitary Manufacturing Company. This publication not only exploits the Standard plumbing supplies and shows the retailer what the company is doing in the way of aggressive advertising, but it gives the best selling plans for retailers, the most practical ideas for window displays, etc. In it was published a series of articles on bookkeeping systems for the plumber and another series on the principles and practice of plumbing (see Fig. 6). These, together with the many well-written and well-illustrated articles on subjects allied to plumbing and sanitary work, make this magazine one that every plumber and plumbing-supplies company must value highly. Although the manifest purpose of this publication is to keep the products of the Standard Sanitary Manufacturing Company constantly before the trade, it is decidedly interesting and educational. When, for instance, public attention was turned toward Japan during the Russo-Japanese war, "Modern Sanitation" published some inter-

esting articles on the cleanliness of the Japanese, their lavatories, unique bathtubs, etc. "Modern Sanitation" gives the Standard Manufacturing Company opportunity to describe and illustrate its goods to the trade in detail, which it could

20 MODERN SANITATION

Pumps for house service are usually fitted up to work automatically. The manner of so connecting a Quimby Pump is shown in Fig 102 The

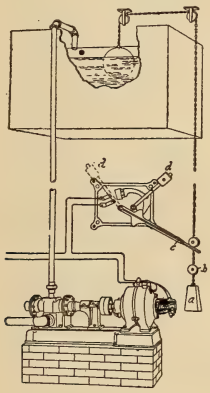


Fig 102

pump is operated by a direct connected electric motor that is controlled by a weighted float in the house tank. When water in the tank is low, the weighted float raises the chain and counterweight, *a*, until the disc, *b*, trips the switch lever, *c*, throwing the contact bar, *d*, over, as shown by dotted lines, to close the circuit and turn the electric current on to the motor Then, as the tank fills with water, the float raises and the counterweight pulls down on the chain until the upper disc trips the lever, *c*, thus breaking the circuit and shutting off current from the motor. By adjusting the two discs the pump can be made to operate under the slightest loss of head in the tank, but it is better to so place the discs that they will close the switch when the tank is almost empty and open it when the tank is full This avoids frequently starting and stopping the pump and insures a frequent change of water in the tank.

Screw pumps run at speeds ranging from 900 to 1,400 revolutions per minute, according to their size and the service under which they operate Direct current 110, 220 or 500-volt motors of General Electric, Crocker-Wheeler or Sprague types, are found most satisfactory for this work. The size, capacities, etc., of Quimby Pumps can be found in the following table:

TABLE XXXVIII

SIZE AND CAPACITY OF QUIMBY PUMPS

Size	Gallons per Minute	Gallons per Hour	Head in Feet	Horse-power of Motor	Piping		Extreme Width	Extreme Length	Extreme Height	Approximate Net Weight
					Suction Inches	Discharge Inches				
2	8⅓	500	100	½	1¼	1	18	42	18	325
2-A	6⅔	400	200	1	1¼	1	24	48	18	425
2½	16⅔	1.000	100	1	2	1½	24	54	18	525
2½-A	13⅓	800	200	2	2	1½	24	54	24	675
3	34	2,000	80	2	2½	2½	24	60	24	975
3-A	30	1,800	160	3	2½	2½	30	66	30	1.100

FIG. 6

hardly do economically in the pages of the high-priced magazines, nor so effectively in a mere catalog, for a catalog would not command the interest that the high-grade house organ does.

7. The H. J. Heinz Company pursues a policy somewhat similar to that of the Standard Sanitary Manufacturing Company by publishing in "The 57" a series of advertising lessons for grocers, including model general advertisements and "Heinz" advertisements, cuts of which are furnished free to grocers applying for them. Other house publications

No. 781 PLATED PRIZE CUP

13⅝ ins. high ; 6⅛ ins. diameter of top

¶ Burnished, with French gray mounts—Gold lined
¶ This can be furnished with pedestal if desired

FIG. 7

offer circular literature and car cards, show good window displays, give aid to store management, tell about special campaigns, etc.

These large concerns realize that, although the periodicals they send out are merely branches of their advertising plan, they must, in order to command the attention of the retailer, publish interesting matter that aims for more and better

business and larger profits for the retailer. Such publications bring immediate results, and the general influence that they exert over future business and the assistance that they give salesmen are considerable.

Fig. 7 shows a page from "The Wallace," a house magazine published by R. Wallace & Sons Manufacturing Company, silversmiths. This reproduction serves to illustrate how this house keeps the trade advised of some of its new designs in silverware.

House publications do not take the place of trade-paper advertising, but they do a work that cannot be done by trade papers.

HOUSE PUBLICATIONS FOR CONSUMERS

8. Where the magazine is one intended especially for the consumer, the matter published in it must be of a somewhat different character from that of a publication intended for salesmen, agents, and retailers.

The Winton Motor Carriage Company, of Cleveland, Ohio, on receipt of an inquiry about an automobile, immediately places the inquirer's name on the list to receive its house organ, "The Auto Era," Fig. 8, for a year. This concern believes that the reading of interesting matter about automobile trips and automobiles, and particularly about the Winton machine, will eventually influence the inquirer to purchase a machine and to select the Winton when he does buy.

When the John C. Moore Corporation, of Rochester, New York, receives an inquiry about a loose-leaf ledger system, the name of the inquirer is put on the list to receive "Moore's Monthly Messenger," Fig. 9, for a while. This little publication is filled with practical articles that tell about new accounting methods and particularly the methods that employ loose-leaf books. It is probable that a person receiving this book for a number of months would not only become a convert to loose-leaf methods of accounting but would become so well acquainted with the publishers and the goods they manufacture that he would purchase an outfit from them in preference to any other manufacturer. In this case, the house

organ does a needed missionary work in promoting loose-leaf methods of accounting, and, in addition, advertises the manufacturer's own special products.

9. Where house organs are sent to prospective consumers, it is even more important than with publications

THE AUTO ERA 11

Mr. Geo. W. Pittinger, of Asbury Park, N. J., and Friends in a Winton Model K

A THOUSAND MILES OF ENJOYMENT

BY JOHN H. ALLEN

IT was my fortune last winter to make a thousand mile trip in a Winton Model K through California and the northern part of Mexico.

We left Santa Barbara at eight o'clock in the morning, and arrived at Los Angeles that afternoon at four, making a distance of 110 miles, without so much as a sooty plug. The next day we traveled 180 miles, over mountains, across rivers and deserts, without a single mishap. During the two weeks' trip our only expense bill was $5.00, spent in repairing a spring which snapped with us in a hole, while crossing the San Diego River. I don't believe it possible, traveling day after day as we did, that any other car could duplicate the work of this Model K, and as for riding qualities she is A No. 1, and I am sure she had a good chance to demonstrate them on some of those Mexican roads. Her power is immense, only failing us once—that time we got stuck in the Tihuana River, Mex., and were compelled to call upon the animals. But I wish to say that though we were stuck, our total time spent in the submarine state did not exceed ten minutes, while a large 50 h. p.———didn't see land for nearly two hours after getting into the same place we did.

FIG. 8

sent to salesmen and agents that the matter published be of an interesting character. The prospective customer does not have the same interest in the affairs of the manufacturer

that an agent or salesman would have, and the publication must be of such a character that it will command attention and create interest.

In Fig. 10 is shown a reduction of the first page of a house magazine called "The Money Saver." This publica-

MOORE'S MONTHLY MESSENGER 205

The Statement Ledger

BY PHILIP T. PROBST

THE economy of time is of vital importance to the retail merchant. His, is a business generally composed of small sales and petty details and to keep up with and ahead of this complex condition much strenuous and unnecessary effort must be employed unless his business is properly systematized. We frequently marvel at the ease and smoothness with which some business houses conduct their affairs while others seem to be buried in constant confusion. The key note of the situation is system or lack of system. System in its proper sense does not mean a red-taped method for handling detail, but a method of arriving at the needed information with the least amount of work.

The mission of this article is to show the way to a better method, a method that will bring greater results with a big discounting of labor. There are still many merchants who are using the same old methods of accounting handed down to them by their fore-fathers. The fact is, the majority of retail merchants to-day carry their transactions from their

No. 1. Showing Ledger Binder Filled With Sheets.

FIG. 9

tion is sent out by Clarke Brothers, of Scranton, Pennsylvania, to the homes of farmers and residents of small towns and villages around Scranton, and thus covers a field that could not be covered fully by advertisements in the daily

VOLUME 1 JULY, 1906 NUMBER 5

THE MONEY SAVER

PUBLISHED MONTHLY FOR THE PATRONS OF CLARKE BROTHERS' STORES SUBSCRIPTION PRICE, YOUR KIND ATTENTION

Mark Twain's Ideal Gentleman

SPEAKING to a large New York audience a few weeks ago, Mark Twain made passing reference to the communications that he receives from strangers who ask for his counsel or advice.

"Here is such a request", he said. "It is a telegram from Joplin, Missouri, and it reads: 'In what one of your books can we find the definition of a gentleman?' I have not answered that telegram", he continued. "I couldn't. It seems to me that if any man has just, merciful, and kindly instincts, he will be a gentleman, for he will need nothing else in this world."

Taking from his pocket a letter from William Dean Howells, the speaker went on:

"I received the other day a letter from my old friend, William Dean Howells—Howells, the head of American literature. No one is able to stand with him. He is an old, old friend of mine, and he writes me: 'Tomorrow I shall be sixty-nine years old.' Why, I am surprised at Howells writing that. I have known him longer than that. I'm sorry to see a man trying to appear so young. Let's see; Howells says now, 'I see you have been burying Patrick. I suppose he was old, too.'"

There was silence. For a short time the great humorist and humanitarian stood there apparently oblivious to his audience, reminiscence working in his heart. Then with spontaneous eloquence he delivered the following noble tribute, which must rank among the loftier expressions of democracy—Mark Twain's conception of an ideal gentleman:

"No, he was never old—Patrick. He came to us thirty-six years ago. He was my coachman on the morning I drove my young bride to our new home. He was a young Irishman, slender, tall, lithe, honest, truthful, and he never changed in all his life. He really was with us but twenty-five years, for he did not go with us to Europe, but he never regarded that as separation. As the children grew up, he was their guide. He was all honor, honesty, and effection. He was with us in New Hampshire last summer, and his hair was just as black, his eyes were just as blue, his form just as straight, and his heart just as good as on the day we first met. In all the long years Patrick never made a mistake. He never needed an order; he never received a command. He knew. I have been asked for my idea of an ideal gentleman, and I give it to you—Patrick McAleer."

Robert Ogden, John Wanamaker's partner, says that he knows a man who owns stocks in a certain railroad, and who learned, on authority which he knew to be official, that the company was soon to declare bankruptcy. He had an opportunity to sell his stock, which he declined, scorning to take money for that which he knew to be worthless.

A Hero of the Kearsarge

THE story of the death of a hero, an enlisted man of the navy who, although mortally injured, wanted to go to the assistance of perishing comrades, and whose delirium during the period between the time he was injured and the time he died was confined solely to carrying out his duties, has just reached Washington through the naval officers who witnessed it. It was on the battleship Kearsarge, in Manzanillo Bay, in April, when two or three hundred pounds of smokeless powder became ignited in the forward 13-inch gun turret, killing nine men. There were many heroes that day, both among the dead and living, but the case of Turret Captain Julius A. Koester stood out in bolder relief to those who saw.

Target practice for that day had been finished and the crew of the forward turret were cleaning things up. Koester was directing the extraction of unexploded powder and of an undischarged shell from the breech of the gun. Three sections of powder were on the floor. A pair of iron shell tongs struck an exposed electric switch. There was a "short circuit" of a powerful current, a fusing of metal, and molten bits of fire dropped on the exposed powder.

Koester was badly burned. Somehow he managed to get out of the turret, but no sooner was he outside than he wanted to go back in to help those who were still there. An ensign ran forward. His first words to Koester, standing there sightless and dying, with clothes and flesh burned away, were: "Don't touch yourself." Koester was doing his best to keep on with his work.

"I'm hurt bad," said he, "but I'm not saying anything."

Butter and lard were brought up from below and applied to his wounds. He became delirious and it was evident that he was going to die. The attendants, busy with other wounded, listened to him.

With voice just as clear and sharp as it had been a few minutes before when the Kearsarge went bounding through Manzanillo Bay, with the big 13-inch gun blazing away at the target, Koester was putting his crew through target practice.

"Bull's eye—a beauty," he called as his delirious brain saw a shell hit the distant target. "Bull's eye," he sang out, again. "Bully work." One by one Koester counted many hits. He reached nineteen "bull's eyes," and added a word of encouragement.

"Twenty shots and twenty hits. Hurrah for the Kearsarge!" and Koester threw up his arms and died.—New York Sun.

Luck means rising not later than six o'clock in the morning, living on a dollar a day if you earn two, minding your own business and not meddling with other people's. Luck means the appointments you have never failed to keep. Luck means trusting in God and your own resources.—Farm Journal.

The American Hen

POETS may sing of the glory of the eagle and artists may paint the beauties of birds of plumage, but the modest American hen is entitled to a tribute for her industry, her usefulness and her productivity. The American hen can produce wealth equal to the capital stock of all the banks of the New York Clearing House in three months and have a week to spare. In less than sixty days she can equal the total production of all the gold mines of the United States. The United States proudly boasts of its enormous production of pig iron, by far the greatest of any country in the world, and yet the American hen produces as much in six months as all the iron mines of the country produce in a year. In one year and ten months she could pay off the interest-bearing debt of the United States."—Congressman Dawson, of Iowa, in the House.

What's the Answer?

WHILE the United States was negotiating with the new French Panama Canal Company for the purchase of the Panama Canal, P. Buneau-Varilla, the French engineer who had been connected with the French company, was in the office of Secretary Taft, of the War Department, explaining his plans for the canal.

"Why, my dear Mr. Secretary," he said, "these plans are perfect. With these plans the canal can be dug in seven years."

"When did you make them?" asked the Secretary.

"Oh, about ten years ago."

"Then," said the Secretary, as he turned to his work, "why didn't you dig the canal?"

If there was an answer, P. Buneau-Varilla did not think of it.

FIG. 10

The Money Saver

PUBLISHED MONTHLY BY CLARKE BROTHERS

West Scranton, South Scranton, North Scranton, Carbondale, Olyphant, Dunmore.

JULY, 1906

Everybody Gets a Square Deal

We are always interested in knowing what our customers think of us. If any one happened to have an unfavorable opinion, we would be glad to know about it, for if it had been created by any fault in our service, we would get to work immediately to correct the fault.

The other day we had repeated to us some remarks made by a woman who has been dealing with us for years, and they were remarks that pleased us more than anything she could have said.

She said: "What I like about Clarke Brothers' is that everybody gets treated just alike, whether rich or poor, white or black; the clerks seem just as anxious to wait on me as they do on those that have a thousand times as much as I have."

Our customer is right in believing that we strive to treat everybody alike as well as to treat everybody well. And this means more than simple courtesy in the stores. It means that we give everybody the same low price. Ours are all strictly one-price stores. Buying goods for six stores in the large quantities that we do buy them, we are always able to sell at a very low margin of profit; and the price is the same to all. Everything is marked in plain figures. We have nothing to say against other methods. Every merchant has a perfect right to run his business the way he wants to run it. But there's no getting around the fact that with the low prices our enormous sales enable us to fix, with our policy of one price and the same treatment to all, and our plan of allowing customers to share in the profits, make our system of doing business the geniune square deal between merchant and customer.

Let's get acquainted!

Always Getting in the Newest Goods

There was an item in a magazine recently about a Yankee merchant that started a store in London, England. A conservative native competitor across the street became worried over the energetic methods of the American, and after thinking the matter over decided to put up a new sign. His new sign read, **Established Fifty Years.** An hour or so after the sign appeared, the American also put up a new sign, which read, **Established Last Week—No Old Stock.**

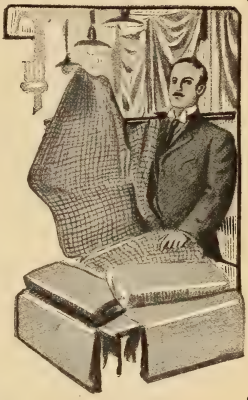
The American's argument applies strongly to the merchant that does a big business. With our six large stores, we have such a patronage that no style grows old on our hands. Consequently, when new goods of any kind come into use, we are among the first to buy; we always have room for the newest and best. Have you ever been in the grocery department of our Scranton store? No other store in Northeastern Pennsylvania has such a stock of clean, high-grade, fresh goods as we have in this department. The merchant with a small trade must either buy small lots and thereby lose the opportunity to get "rock bottom" prices (which means, of course, that he cannot afford to sell to you as low as we can), or if he buys a large lot, the goods must remain on his hands a long time, often to their detriment.

When you add to these advantages the fact that in dealing with Clarke Brothers you participate in the profits, there is no good reason why every one that reads the Money Saver should not buy at one of Clarke Brothers' stores.

Do not fail to note that in each advertisement we state at which of our stores the goods may be found. We do not want you to be disappointed or inconvenienced.

FIG. 11

Summer Styles in Dress Goods



50-Inch Mohair Brilliantine
A good quality with an extra fine silky lustre, in black, navy, royal, myrtle, brown, red and grey. Real value, 75c. yd. Special, per yard **49c**

36-Inch "Rutherglen Checks"
A cotton wash suiting, with an old Irish linen finish, in all the new and neat check effects, in black, blue and pink, fast wash colors. Real value, 19c. yd. Special, per yd. **15c**

27-Inch Mercerized Check Suitings
Mercerized in the yarn, giving it a rich silky lustre, that remains after laundering, in black, navy, Alice, red, brown, lavender, Nile and grey. Real value, 29c. yd. Special price, per yd. **25c**

27-Inch Dotted Swiss
Genuine woven dot; a beautiful light-weight summer dress fabric; in all sizes of dots. Real value, 25c. yd. Special, per yd. **19c**

27-Inch Printed Persian Organdies
Beautiful floral designs, printed in fast colors, on a white ground; makes a dainty, cool, light dress for the hot summer days. Value, 25c. yd. Special, per yard **15c**

27-Inch Linen Crash Suiting
Imported, and all linen, in very pretty designs; comes in grey, brown, tan, Alice, cadet, ox-blood and Nile. This cloth was imported to sell at 50c. yd. Special price, per yd. **25c**

36-Inch Linen Suiting
All pure linen, excellent for service; launders perfectly and makes an ideal cool summer dress. Real value, 35c. yd. Special price, per yd. **25c**

36-Inch "Bolton Cloth Cambric"
A very fine, firm, woven thread, with a soft chamoise finish, a perfect cloth for white undergarments. Real value, 19c. yd. Special, per yd. **15c**

Clarke Brothers

papers. "The Money Saver" is issued monthly and contains about half advertising matter. No effort is made to conceal its mission, but the stories, the amusing anecdotes, the puzzles, the useful hints on cooking, housekeeping, etc., and the attractive illustrations make the magazine so readable that few women will throw it away. In Fig. 11 is shown a reproduction of the editorial page of this publication. The argument on this page for the Clarke plan of selling for cash only, received regularly, month after month, together with the advertisements of the various departments, cannot fail to make an impression on the readers.

It is not easy to trace immediate and direct results from this kind of advertising, because many of the readers of such a publication will eventually patronize the store of the advertiser without knowing why. Nevertheless, the coupon scheme may be used, as it is done in the Clarke magazine (see Fig. 12), and the interest that people take in the publication determined to some extent.

10. A mistake frequently made by publishers of house magazines is that of having them too indirect in purpose. Often the publishers take some pride in getting out an attractive little magazine in the interest of their business and are inclined to publish matter that is too general in nature, or they print too much general matter and too little about their own business, forgetting that the object of the publication is to increase sales.

If not much is said in the magazine about the advertiser and his goods, the advertising value will likely be too indirect to produce results. Suppose, for instance, that the Winton Motor Carriage Company prepared the "Auto Era" in such form that it was merely in the interest of automobiling generally and mentioned nothing about the Winton machine except the name of the firm on the front cover. Such a publication would probably afford some general publicity, but there is no good reason why a house magazine should not have distinct and direct advertising value. It can be made to have this value and yet contain enough interest-

ANOTHER WAY

THE door with "City Treasurer's Office" lettered on it was locked. Within sat a man who for half an hour had gazed steadily at an item on the first page of the afternoon paper the newsboy had left.

He was still the treasurer, the item referred to him as such, but it was just a question of how long it would be before that paper would have half a column's notice of him as ex-treasurer.

It had startled him more than he had thought it would. Of course he had known it was coming; there was no help for it, but to see it in plain print on the front page and to know that at the same moment others were reading it—he stepped to the window and drew the shade down carefully. Then he resumed his seat and tried to look into the future.

After all, there was a grim relief in knowing that matters had come to an end. For months he had been tortured, not knowing what hour the blow would fall.

There was no way by which he could restore at once what he had used from the public funds. At best it would mean years of labor and sacrifice, and he had practically nothing with which to protect his sureties. There was apparently no way to prevent an open disgrace, with all it meant to him and his; and he did not feel he could stand it.

When it was quite dark he took his way carefully through the side streets of the town to his home and through a side window looked for a while on what pierced his soul the most. He was reaping the result of his own rashness, but they at least were not to blame: He did not feel he could face them again, and so, with one last look, he turned away into the night.

He laid his plan skillfully and when two days later a warrant was issued for his arrest, he had disappeared from the land of his birth, leaving no trace for either Justice or Love.

Not for nearly two years did they get a clue. Then a keen-eyed man saw a letter addressed to the wife from a postoffice on the shore of a bay far to the South. Not long after that another new man applied to the fisherman along that bay shore for a job, and in a pocket of his vest was a photograph of the city treasurer who had left his home in the North, owing his surities eight thousand dollars.

* * * * *

The bow of the boat grated on the sand, and the embezzler stepped ashore ahead of his companions.

It was almost dark. He stood peering at the bushes along the water's edge before walking up the path to the farm-house where he ate and slept—when he slept at all. It was not "home," that word had been out of his vocabulary for two long years.

He thought of it all now, as he had thought of it ten thousand times. For a year after he had fled he had been ashamed and afraid to write. Then he wrote over an assumed name, and she anwered. She begged him for her sake and the children's sake to come back, face it all, and begin life over again, but he would not.

He had been at this place on the bay shore for six months. He went with the fishermen to their traps out on the bay, and worked some on the farm where he boarded. The people there were not inquisitive, but he was suspicious of them and fancied they were suspicious of him. A loaded revolver lay on the mantel in his room and he could feel the pressure of another on his hip.

For two weeks there had been another stranger among the fishermen. He did not look like a man accustomed to that life, and the embezzler thought, as he had thought many times, that a detective was on his track. He at first avoided this jovial fellow and then ceased avoiding him lest suspicion be aroused.

He had not been so guarded with the newcomer since they became acquainted. They had been thrown together some, and no suggestion had fallen from his lips of the other man to indicate that he wanted information about the embezzler's history. In fact, for several days he had been working with the crew of another boat.

If the embezzler could have read the telegram the jolly fellow sent North the day before, and could have seen him and the other two officers as they concealed themselves in the farm-house late that afternoon, he would no longer have had doubt about the errand of his acquaintance.

The men had sorted the fish and anchored the boat. They led the way to the house, and the man with the gnawing heart followed.

His face turned ashen when the light went up in the room and the jolly man's hand fell on his shoulder. "Philip Rymer, you are under arrest," he said. There was no merriment in his tone now.

The embezzler shivered. "I don't understand," he faltered, "you've got the wrong man, I guess. Then inwardly cursing himself for his lack of nerve, he determined on a bold move. "What authority have you for this," he demanded, facing his captors.

One of the other officers silently unfolded a warrant and handed it to him.

The embezzler had recovered his self-possession. He took the paper and stepped closer to the lamp.

There was a crash of breaking glass and instantly the room was in darkness. The embezzler had the advantage and in the confusion sprang through the open window; he ran a few yards and threw himself down flat in the thick undergrowth.

He lay there an hour—until his pursuers had returned to the house for a conference.

The coast seemed clear, again he had a chance to escape—to evade justice and perhaps live many more years in remorse, wretchedness and suspicion. But the thought mocked him, the roaring of the surf down on the bay shore seemed like a great, angry, accusing voice. He took a few steps and dropped on his knees, whimpering like a child

Then he walked back to the house and strode in before the surprised officers. "Don't shoot," he said. His face was brighter than it had been in two years, "I'm going back to stand my trial and live it down."

And the jolly fellow took him by the hand instead of the shoulder

S. ROLAND HALL.

Tea and Coffee

In no other department of our business have we made such giant strides or introduced such substantial economies for our patrons. Our modern methods and shrewd buying have enabled us to build up the largest Tea and Coffee business in Scranton, growing more popular and successful every day.

Buying for Cash Selling for Cash

That's the secret of our marvelous success. Buying direct in immense quantities from the leading importers we always insist on uniform quality. The brand that you become accustomed to is always the same—the only change is for the better.

CLARKE BROS.

THIS OFFER is good for the month of JULY only

This Coupon Is Good For 25 Cents

This coupon is equal to a quarter of a dollar in purchasing 2 lbs. Tea at 50c a lb., or 4 lbs. Coffee at 25c lb.

Cut this coupon out, bring it with 75c to any of our six stores and get $1.00 worth tea or coffee.

OBEYED INSTRUCTIONS.

"Madam," said the conductor, "I am very sorry, but you can't have your dog in this car It is against the rules. Dogs must ride in the baggage car I'll take and fasten him for you."

"Don't you touch my dog, sir," exclaimed the young lady excitedly. "I will trust him to no one," and with indignant tread she marched to the baggage car, tied her dog, and said. "Remember, I don't want a soul here to touch my dog or untie him; you understand?"

As the train approached her station the young lady said to the conductor, "Is my dog all right?"

"I don't know miss," replied the conductor

"Don't know?" she replied. "Why don't you know? It's your business to know You haven't touched him or untied him?"

"No; we didn't touch or untie him, that's just it. You tied him to a trunk checked for two stations back. The trunk had to be put off, and the dog went too."

LEARNING.

The new cook was helping her mistress to prepare dinner. All went well until the macaroni for the pudding was brought out. The cook glowed with surprise as she beheld the long white sticks. But when they were carefully placed in water she gave a choking gasp.

"Did you say, missus?" she said, in an awed voice, "that you are goin' to make puddin' out of that?"

"Yes, Jane," was the reply, "that is what I intend to do. Have you never seen macaroni cooked before?"

"No, ma'am," answered the cook. "I ain't. The last place I was at we always used them things to light the gas with."—Saturday Evening Post.

VALUE OF WATER.—Water is an invaluable aid to the beauty of the complexion. It should be taken before retiring, as well as in the morning, and between meals in generous quantities. At least three pints a-day should be taken, and it may be either hot or cold.

FIG. 12

ing matter of a general nature to command interest. Considering the fact that a well-written, well-illustrated, and well-printed magazine costs considerable, both in time and money, every effort should be made to make it of direct and potent advertising value. Of course, the interest of the reader should always be kept in mind, for if the magazine contains too much "shop talk" it may be thrown aside and thus defeat its own purpose.

PUBLISHING OF HOUSE MAGAZINES

IMPORTANT FEATURES

11. In order to command continued interest and to knit closer the relation between the reader and the advertiser, the publication issued by a business firm should have distinctive characteristics. The advertiser must, as it were, take his readers into his confidence and publish articles that bring out his policy and the details of the business in a "mutual-interest" style. Only in this way can he get to the point where the readers will look forward to each number of the magazine and inquire about it if a number fails to arrive.

12. Choosing a Name.—One important thing in connection with the establishment of a house publication is the selecting of an appropriate name. The name should be one that will be easy to remember and one that the public will connect readily with the advertiser or his business.

"The Larkin Idea" is a well-selected title, because it suggests not only the name of the Larkin Company but also the Larkin plan of supplying direct to the consumer through the customer agent.

The H. J. Heinz Company has so advertised its 57 varieties of pickles, preserves, etc., that the title of their publication, "The 57," serves to perpetuate this well-known advertising phrase.

"Modern Sanitation" is a well-chosen title, though if it were "Standard Sanitation," it would suggest the name of the advertiser as well as the nature of the magazine.

A neat little publication sent out by a New York advertising agency bears the name of "Batten's Wedge."

The Lewis A. Crossett Company, manufacturers of shoes, issues a magazine entitled "The Boot Strap."

MECHANICAL DETAILS

13. Cover Design.—If an illustrated design is to be used for the front page of the cover, it should be as suggestive of the subject as possible. The central feature of the cover page shown in Fig. 4 is very appropriate. The drawn title head of Fig. 10 is good. In Fig. 13 is shown one of a number of cover designs used for "Air Power," the house publication of the Rand Drill Company. The illustration shows an air compressor, and would be likely to attract any one interested in air-power machinery.

14. Size and Column Arrangement.—That a house publication should be attractive in appearance and of a convenient size for reading need hardly be emphasized. Where the text matter is to be set in one wide column, as in "The Larkin Idea" or in "Moore's Monthly Messenger," a good size for the page is from 5½ to 6 inches in width and from 8 to 9 inches in length. As a 25-pica column is about the widest measure that can be read easily where the text is set in 8-point or 9-point, a 2-column style would be better if a reading page is to be wider than 25 picas.

"Modern Sanitation" is made the same size as standard magazines. (Figs. 4 and 6 are reductions.) By adopting a size like this, the publishers of the magazine can conveniently reproduce some of their fine general-magazine advertisements and show the trade what is being done to popularize the Standard products. Note that no column rules are used in either "Modern Sanitation" or "The Money Saver." Where advertisements are to be placed on the pages, as in

"The Money Saver," the absence of column rules gives advertisements better display.

The inside pages of "The Money Saver," Fig. 12, consist of three 15-pica columns. A page arranged like this is particularly good for the display of columns of advertising. One column of advertising may be placed on the right and one on the left, with a column of reading matter in the middle; or, a 2-column advertisement may be used, with

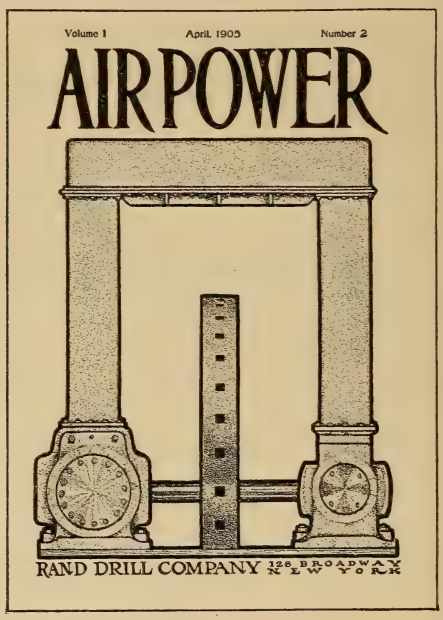


Fig. 13

a column of reading matter along the side. In any case, the advertisements go next to reading matter, and this is a good position.

15. Setting Up Surplus Matter.—Where a house magazine is similar in character to "The Money Saver," on account of the fact that it is hardly possible to estimate just how much matter will be required to fill the pages, it is advisable to have a little more reading matter set up for the

inside pages than will likely be used. A column of short items is especially useful, because such items can be used to fill small, blank spaces and thus prevent holding the job for new matter to be set up. Fig. 12 shows how three short items were used to fill the right-hand column of the page. The extra set matter can be carried over to another number and all of it eventually used. When one number of the publication is ready for the press, the printer should be instructed to put all the surplus type matter on one galley and then take a proof of it on paper of a different color. In this way it will be easy to keep the surplus matter separate from newly set matter.

16. Making Up Dummies.—In making up proof dummies for such a magazine as "The Money Saver," the advertisements should be pasted in first. The dummy should then be filled with reading matter, using duplicate proofs for all pasting work. It will be of great assistance to the printer if the official galley proof is then taken and a memorandum written opposite each article, or item, showing on what page of the dummy it has been placed. In making up the dummy, care should be taken to allow room for the display heads at the top of the page and not to fill pages too full. Usually, the dummy can be made up from a copy of the first proof. This method will enable the printer to submit revised proof in page form.

METHOD OF DISTRIBUTION

17. Some of the house publications issued for the benefit of salesmen and agents are distributed by sending them to the various branch offices of the company by express and then having them distributed to the agents by hand. Most house organs, however, are sent through the mails, as third-class mail matter, direct to the retailers or consumers for whom they are intended.

18. Mailing Under a Permit.—By taking advantage of a comparatively recent ruling of the United States Post-Office Department, the labor of placing stamps on wrappers

may be avoided. On making application to the postmaster of the town or the city in which the magazine is published, a permit will be issued, allowing the publisher of third-class matter to print a special wrapper with a label on it, similar to that shown in Fig. 14. When such wrappers are used, publications may be mailed without stamps being affixed, the amount of postage being paid to the postmaster in cash. The post-office department has strict regulations regarding the size of such labels as that shown in Fig. 14. On application to the local postmaster, specimens may be obtained that will serve as a guide.

19. Addressing of Wrappers.—Where the list of people to whom a house publication is to be sent is very large, it is advisable to use an addressing machine for addressing the wrappers; but where the list is small, pen-written or typewritten addresses are more economical. By using carbon sheets of different colors, several wrappers may be addressed on the typewriter at one time, and several months' supply of wrappers thus secured. For instance, if a black record ribbon and red and blue carbon sheets are used, the black-ribbon copy may be used for the first month, the red-carbon copy for the second, and the blue-carbon copy for the third. The usual objection to making several carbon copies is that the wrappers may become mixed, and a reader may thus receive several copies of one number of the house magazine. However, the use of colored-carbon sheets, as just mentioned, makes it easy for the typewriter operator to keep the wrappers for one month separate from those of another.

1c. Paid
SCRANTON, PA.
PERMIT NO. 6

FIG. 14

20. Postal Matters.—In the United States, house publications are classified as third-class matter. The postage rate for this class of mail is 1 cent for each 2 ounces or fraction thereof, the minimum rate for one copy being 1 cent.

It is impossible to obtain the second-class rate of 1 cent a pound for a house magazine. In order to obtain the rate,

a publication must be independent of other business interests of those issuing it, and must have a reasonable list of subscribers that pay a fair subscription price. If a publication is given away as a premium, or if it is sent for such a low subscription price as would make it obvious that the publisher was giving it away, the post-office department will refuse to allow the second-class rate. To secure second-class rates, the house publication must change its character altogether.

Third-class mail matter will not be returned by postmasters unless return postage is paid. If a return card is printed in the corner of the wrapper, it is the postmaster's duty to notify the sender when third-class mail cannot be delivered.

Before printing a house magazine, it is important to make up a dummy of the exact inside stock, the cover, etc. that are to be used, so that the weight and mailing expense may be determined. It is better, if possible, to weigh six or eight dummies and then find the average weight, for a little overweight may necessitate extra postage on each copy, which, for an edition of five or ten thousand, would amount to a large sum.

21. Mailing List.—In publishing a house magazine, it is necessary to keep a well-arranged subscription file, in order that names and addresses may be added and changed when necessary. The various manufacturers of loose-leaf books and card systems can supply first-class, ready-made subscription files.

The making up of a mailing list of purchasers or probable purchasers and having the addresses kept up to date is a most important work. If the house publication is mentioned in all the advertisements used, and is offered free for a specified time, a great many good names will be secured.

SECURING ADVERTISING PATRONAGE

22. Where a house magazine is sent to a mailing list made up of a large number of good names, the expense of printing and mailing may be reduced by publishing the advertisements of other manufacturers. Often the mailing list is of such character as to make the house magazine a profitable medium for other advertisers, without, at the same time, impairing its usefulness to the publishers. "Moore's Monthly Messenger," Fig. 9, carries a number of pages of advertising addressed to business people. It is not advisable, of course, to accept the advertising of competitors, nor should any advertising be inserted that will likely lessen the faith of readers in the magazine.

If it is the plan, when establishing a house publication, to secure general advertising patronage, the standard-magazine size will be found a convenient one to adopt. Then advertisers that use plates will not be compelled to make plates of odd size for the house publication. On the other hand, the standard magazine size is not distinctive, and distinctiveness is a desirable feature for a house publication.

207—32

A SERIES OF QUESTIONS AND EXAMPLES

Relating to the Subjects Treated of in This Volume

It will be noticed that the various Examination Questions that follow have been given the same section numbers as the Instruction Papers to which they refer. No attempt should be made to answer any of the questions or to solve any of the examples until the Instruction Paper having the same section number has been carefully studied.

ENGRAVING AND PRINTING METHODS

(PART 1)

EXAMINATION QUESTIONS

(1) What is the general principle of cut making?

(2) (*a*) From what kinds of copy can line engravings be produced? (*b*) If it were desired to get a line engraving from a photograph, how could it be done?

(3) Why is it desirable to have the drawing, or print, for a line engraving in black, and usually to have it larger than the cut that is to be made?

(4) If a cut is to be stereotyped, how should it be mounted, if mounted at all?

(5) (*a*) What is a mass-shaded illustration? (*b*) What alterations do high-grade magazines sometimes make in mass-shaded and silhouette cuts?

(6) (*a*) What is a reverse plate? (*b*) Is it advisable to make a reverse plate of an advertisement containing much small type?

(7) From what different kinds of copy may a half-tone be made?

(8) (*a*) What kind of photograph is best for half-tone reproduction? (*b*) What must usually be done with photographs before the best half-tone results can be attained?

(9) (*a*) Mention some of the advantages of wash drawings for illustrative work? (*b*) How may a wash drawing be combined with a photograph?

(10) (*a*) What effect does the half-tone screen have on black lines and white space? (*b*) What may be done to improve the appearance when the screen covers large white letters on a dark background?

(11) What is the usual method of making an original combination line and half-tone engraving?

(12) When space must be left in a cut for the setting of type, what is it necessary to do?

(13) What is a Ben Day tint?

(14) Name a number of different styles of finishing half-tones.

(15) (*a*) Name the screens used for cuts that are to be stereotyped and printed on news stock. (*b*) What screens are commonly used in general magazine advertising? (*c*) If in doubt as to what screen would be best for a certain kind of paper, what should be done?

(16) Even when a well-painted photograph is furnished the engraver, what can he do toward improving the cut?

(17) (*a*) What is the best method of marking a drawing for reduction? (*b*) If a drawing 11 inches wide and 16 inches high is to be reduced to a width of $5\frac{1}{2}$ inches, what would be the proportionate reduction in height?

(18) How can a three-color effect be produced with two plates?

(19) (*a*) What colors are used in the three-color process? (*b*) Explain why all colors may be produced by the use of these three colors. (*c*) In what way does the four-color process differ from the three-color process?

(20) About how much does ordinary line engraving cost?

(21) What is lithography?

ENGRAVING AND PRINTING METHODS

(PART 2)

EXAMINATION QUESTIONS

(1) (*a*) What is an electrotype? (*b*) What are the advantages of using electrotypes?

(2) How could electrotypes be used to save cost if 200,000 copies of a small 6-page folder were to be printed?

(3) Can an electrotype be made from an electrotype?

(4) How should electrotypes be finished as to mounting when they are to be sent to newspapers that stereotype their forms?

(5) What must the plate maker do if an engraving or an electrotype is ordered with the borders of the advertisement at the extreme edges of the plate?

(6) What is the general cost of electrotypes?

(7) Why is it important to protect the faces of electrotypes?

(8) Why should large magazines be furnished with original engravings when the best half-tone effects are desired?

(9) What is a pattern plate?

(10) What are the advantages of machine composition?

(11) Explain briefly how an advertisement is handled in a very large newspaper office, from the time the proof is approved until the advertisement is on the press.

(12) What is the make-ready?

(13) In what way are pages of magazines and catalogs made up?

(14) How can matrices be used to advantage by advertisers?

(15) What kind of presses are used by large newspapers?

(16) Name some of the kinds of paper in common use.

(17) (*a*) What half-tone screens give fine results on high-grade enameled paper? (*b*) What screens may be used with good effect on machine-finished paper, such as is shown in this Section? (*c*) Could a vignetted cut be used with good effect on paper with an antique finish, assuming that the surface of the paper would receive no special treatment?

ADVERTISEMENT ILLUSTRATION

EXAMINATION QUESTIONS

(1) What are the functions of illustrations?

(2) Is it ever advisable to use an illustration merely to attract attention when it has no relation whatever to the advertisement?

(3) Name some of the features that enable illustrations to attract attention.

(4) When the article itself is reproduced, what should be the chief aim of the illustration?

(5) Name an effective way of illustrating a steam pump whose chief selling point is the simple construction of the interior mechanism.

(6) Name three articles that could be well illustrated by showing them in use.

(7) Name one class of articles in which the human figure can be introduced into the illustrations with good effect.

(8) When is it advisable to use the advertiser's portrait?

(9) What are the most important considerations in determining: (*a*) whether or not to illustrate an advertisement? (*b*) how an advertisement may be illustrated most effectively?

(10) When is it advisable not to illustrate a small advertisement?

(11) Name an instance when it would be advisable to show two illustrations in an advertisement.

(12) (*a*) Give a definition of the term "balance" as applied to an advertisement. (*b*) At what point in an advertisement is the center of balance?

(13) Name the different positions in an advertisement in which a single illustration, under varying conditions, can be placed advantageously.

(14) If a heavy illustration is placed at the bottom of an advertisement, how may balance be restored?

(15) Describe several ways of arranging the illustrations when two are to be used in the advertisement.

(16) In a department-store advertisement containing one large illustration and twelve small ones, where should the large one be placed in order to obtain the most pleasing arrangement?

(17) In what different ways may an illustration be indicated on the layout in practical work?

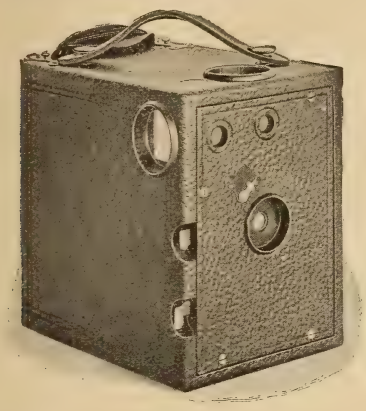
(18) What is meant by syndicate cut service?

(19) (*a*) What are the advantages of stock cuts? (*b*) What is the principal disadvantage?

(20) If you were called on to advertise a large stock of ice skates just at the opening of the skating season and had no suitable stock-cut illustrations, what kind of illustrations or illustration would you have drawn by an artist?

(21) Following is an illustration and a catalog description of the Box Film Premo camera. This description is not to be copied word for word; it is to be used only as a source of information. Write and lay out an illustrated retail newspaper advertisement to sell 50 of these cameras. Decide what space, style of illustration, etc. should be used. Offer a regular 50-cent picture album free to all who buy this camera

during the time it is advertised. Use a fictitious name for the name of the retailer.



Box Film Premo Camera

The most simple instrument for taking pictures is a camera of the box type; and the Box Film Premo, besides being easiest to operate, presents many exclusive features.

It uses the Premo film pack, consisting of 12 films, and may be loaded in daylight. The Premo film pack is ingeniously arranged so that a single exposure may be removed at any time for developing. The dimensions of the camera are 4 in. × $5\frac{1}{2}$ in. × $5\frac{3}{4}$ in., and it takes a picture $3\frac{1}{4}$ in. × $4\frac{1}{4}$ in. The weight of the camera is 20 ounces.

This camera is fitted with the best single achromatic lens, which is always in focus and produces a sharp, clear negative. The shutter works for either time or instantaneous exposure, and is automatic in action, requiring no setting whatever. There are two sets of ground-glass finders and two tripod sockets for horizontal and vertical pictures. The camera has a handsome seal-grain covering and presents a most attractive appearance. Price, $5.

(22) Assuming that there has been a fire over a shoe store and that the water has soiled the boxes and stock, write and lay out a double-column illustrated advertisement of a $33\frac{1}{3}$-per-cent. cut in prices to move the shoes. Let the depth be sufficient to afford space for strong copy and to give the advertisement a well-proportioned appearance.

(23) Make a layout for a magazine advertisement, showing how some article, such as a carpet sweeper, a washing machine, or an ice-cream freezer, may be illustrated in use, together with the human figure, and still save space. Sketch in illustration roughly and put in display lines, but do not write copy for the body matter of the advertisement.

(24) Make a layout for a well-illustrated, half-page, newspaper advertisement of men's clothing, putting all display lines and illustrations on layout. The object of this problem

is to see how well the principle of balance is understood. Copy for the body matter need not be written.

(25) Clip and paste on a sheet of paper the following-named examples of illustrations: (*a*) Vignette half-tone suitable for use in a booklet or catalog printed on enameled paper of good grade; (*b*) half-tone suitable for use in the large general magazines, such as McClure's, Munsey's, Everybody's, Cosmopolitan, etc.; (*c*) half-tone suitable for use in newspaper advertising, assuming that the newspaper forms are to be stereotyped; (*d*) illustration from stipple cut suitable for newspaper use; (*e*) one example of outline, whole-shaded or half-shaded line illustration; (*f*) an advertisement showing the use of a mortised cut; (*g*) illustration from a combination line and half-tone engraving.

TECHNICAL- AND TRADE-PAPER ADVERTISING

EXAMINATION QUESTIONS

(1) (*a*) What distinction is there between technical papers and trade papers? (*b*) Give two examples of technical papers and two examples of trade papers.

(2) What is the marked difference between advertisements written for technical papers and those written for the general magazines?

(3) In preparing a technical-paper advertisement for a dynamo, what steps should be taken to get suitable data?

(4) What special illustrative effects often add greatly to the value of technical advertisements?

(5) Why should technical advertisements be reasonably conservative?

(6) What kind of news items or instructive articles should an advertising manager of a company manufacturing motor boats try to have published?

(7) What should be the general aim of trade-paper copy?

(8) Name some points that commonly enter into trade-paper advertisements.

(9) (*a*) What is sometimes a good plan of showing retailers what the manufacturer is doing in the way of general advertising? (*b*) Explain another plan of doing this.

(10) Name several methods that may be used to induce retailers to buy goods and to help them sell the goods.

(11) In what respects do the reading-notice advertisement, the "puff," and the real news item differ?

(12) (*a*) In order to popularize a new horse-shoe nail for rough-shoeing horses so that they will not slip on icy roads and streets, what classes would it be well to try to reach with periodical advertising? (*b*) What, besides periodical advertising, could be done in order to get this nail into general use?

(13) Write and lay out a new advertisement for a technical paper, describing the compass shown in Fig. 4. The following additional information is given: This instrument is very strongly made, notwithstanding that it is light and small enough to be carried in the pocket when the sights are folded down on the face of the compass. The needle is $4\frac{1}{2}$ inches long. The circle is graduated in whole degrees, and the instrument has a vernier reading to 5 minutes. The levels are inside the glass and are embedded in the face of the compass, where they cannot be broken or their adjustment disturbed. The sights are made with a slot in the south vane and a hair in the north one. The compass is furnished with a cherry tripod and a brass plumb-bob and is packed in a mahogany box. This instrument is a good, plain, inexpensive compass, and only by having a large market with students is the advertiser able to offer it at such a low price as $22.50. It is just the thing for farm surveying and an ideal instrument for students of surveying. Engineers find it a handy instrument for use in mines, etc., because it can be carried in the pocket. Use for this advertisement a space 43 picas wide by $4\frac{3}{4}$ inches deep.

(14) Write a Resinol-soap advertisement for a druggists' publication. Lay out the advertisement for a half page 7 inches wide by 5 inches deep. The advertiser is the Resinol Chemical Company, of Baltimore, Maryland. A general advertisement for this soap appears in *Copy for Advertisements*, Part 2; and some particulars regarding prices, etc., appear in *Form Letters and Follow-Up Systems*.

STREET-CAR ADVERTISING

EXAMINATION QUESTIONS

(1) Name the principal points in favor of street-car advertising.

(2) (*a*) Name the class of advertising that is least adapted to street cars and state the reason. (*b*) Name three firms of your own town (giving nature of business) that, in your judgment, could use cars profitably.

(3) (*a*) In a broad contract covering city and suburban lines throughout the country, about how many passengers, transfers being counted, will ride each month in the cars in which space costs one thousand dollars a month? (*b*) About how many different persons would this represent? (*c*) In a city operating 100 cars, if the rate for space were 50 cents per car per month on a yearly contract, about what would it cost a retailer (give total cost, including space and cards) to use all the cars for a year, changing copy only once a month, but having an assortment of five different two-color cards each month? (The answers to this question can, of course, be only approximate.)

(4) On a general average, how many passengers ride in a car in a day?

(5) (*a*) About how many words can be displayed well on a car card provided no illustration is used? (*b*) How many words if an illustration is used? (*c*) What is a good test for the legibility of car cards?

(6) (*a*) Name six styles of type suitable for car cards. (*b*) As a general rule, what is the smallest size of type that can be safely used?

(7) Name some of the most common mistakes made in car advertising.

(8) If all the good selling points of an article cannot be covered with fewer than 250 words, what plan may be followed in a street-car advertising campaign?

(9) Prepare and lay out copy for one of a series of car cards advertising Crosby's shorthand school. Mr. Crosby is an ex-court reporter and is recognized by the business men of Blanktown as an expert. He teaches only shorthand, typewriting, and business-letter writing; that is, makes a specialty of training stenographers. He will take no pupil that is not bright, that lacks a good public-school education, or that is not likely to reflect credit on the Crosby school. Mr. Crosby has assistants, but gives all the advanced instruction, and exercises close supervision over the elementary work. The Crosby school is in the Bennett Building, Main Street. The fall sessions open September 15, and the school is open both day and night.

NOTE.—The cards required by these questions may be laid out in reduced form, 7 inches long, as shown in Fig. 58, and a number of other examples. In this case, however, specify the full sizes of type, as is done in Fig. 58. All the copy may be lettered in on the layout. If colors are to be used, show what lines are to go in colors.

(10) Prepare copy for three car cards for a restaurant of your town, or some other local business with which you are familiar or can make yourself familiar. Make just one layout that will set the style for the three cards.

(11) Assuming that a custom shoemaker has perfected an unusually fine paste polish—one that preserves the leather, has a tendency to make the shoe waterproof, will not smut, and gives a fine polish that lasts for days—submit a plan for a street-car campaign that may be carried on first in one city and then be gradually extended to other cities. The shoemaker has only $1,000 to start with. The city in which he

lives has a population of 100,000 and has a street-railway system employing 125 cars. Decide on an appropriate name for the polish, and write and lay out one specimen of a series of cards. Give brief details of how the car campaign may be supported with salesmen, printed matter, signs, etc., that is, if any of these aids are deemed advisable. Send in for criticism the copy and layout of the specimen card and the recommendations as to the campaign, making the recommendations as specific as it is possible to make them with the information available.

OUTDOOR ADVERTISING

EXAMINATION QUESTIONS

(1) As a rule, what class of articles is best adapted to outdoor advertising?

(2) What important relation does outdoor advertising bear to newspaper and magazine advertising?

(3) If the rate for posting were 10 cents per sheet per month, what would it cost for the posting alone to keep seventy-five 8-sheet posters and ten 16-sheet posters standing for 3 months?

(4) What is meant by listed-and-protected service?

(5) What are the sizes of: (*a*) the 3-sheet poster and (*b*) the 20-sheet poster.

(6) In what ways can the 1-sheet poster be used to advantage?

(7) In planning poster advertising, what are the important considerations?

(8) Make a list of the faults frequently seen in posters.

(9) What principal point of advantage have painted signs over posters?

(10) What is the usual range of cost for high-grade painted board-sign work?

(11) Write copy and make a layout for a poster suitable for advertising a shoe, a hat, a collar, or some other article

of general use. Decide what the size of the poster shall be and specify the size on the layout.

(12) Revise the Clysmic poster shown in Fig. 11, and send copy and layout of the improvement. The information given in Fig. 11 may be used. The revision may be a 24-sheet poster, or the size may be reduced.

NOTE.—The layouts for posters may be made on the scale of 1 inch to a foot; that is, the height of a poster, $9\frac{1}{3}$ feet, may be represented by $9\frac{1}{3}$ inches on the layout. It is permissible to use a different scale if more convenient, but in such cases, the scale should be stated. As there is so little copy in posters, it should all be lettered in on the layout. If possible, have the work on questions 11 and 12 in the colors that are desired for the finished poster. If colored crayons, colored inks, dry colors, water colors, oil colors, or colored papers cannot be obtained, the work may be done in black and white, but the color scheme must be stated.

HOUSE PUBLICATIONS

EXAMINATION QUESTIONS

(1) Into what two general classes are house publications divided?

(2) What is the most important object to be attained in a house publication established to aid salesmen and agents?

(3) What useful purpose is served by a house publication sent regularly to customers or to inquirers?

(4) What may be said in favor of omitting column rules from a magazine?

(5) What is the advantage and the disadvantage of standard magazine size for a house magazine?

(6) (*a*) Why is it sometimes desirable to have surplus matter set up? (*b*) In what way are short items particularly serviceable? (*c*) What is a good method of taking proof of surplus matter left standing after one issue of the publication has been made up?

(7) What would it cost per copy in the United States to mail a house magazine weighing $1\frac{15}{16}$ ounces?

(8) Explain how house magazines may be mailed under a permit from a post office.

(9) (*a*) Submit a layout of a cover page that will show the name, purpose, and size of a house publication that would be suitable for the Standard Fountain Pen Company, of Cleveland, Ohio, to be sent to the stationery trade.

Specify colors of stock and ink. (*b*) Submit also a layout of one inside page, showing the width of columns, size of type for text, arrangement of page heading, etc.

(10) What name would you suggest for a house publication to be sent out quarterly to consumers by the Yawman & Erbe Manufacturing Company, of Rochester, New York, a large manufacturer of office equipment and labor-saving devices, such as card systems, improved files, copying machines, etc.?

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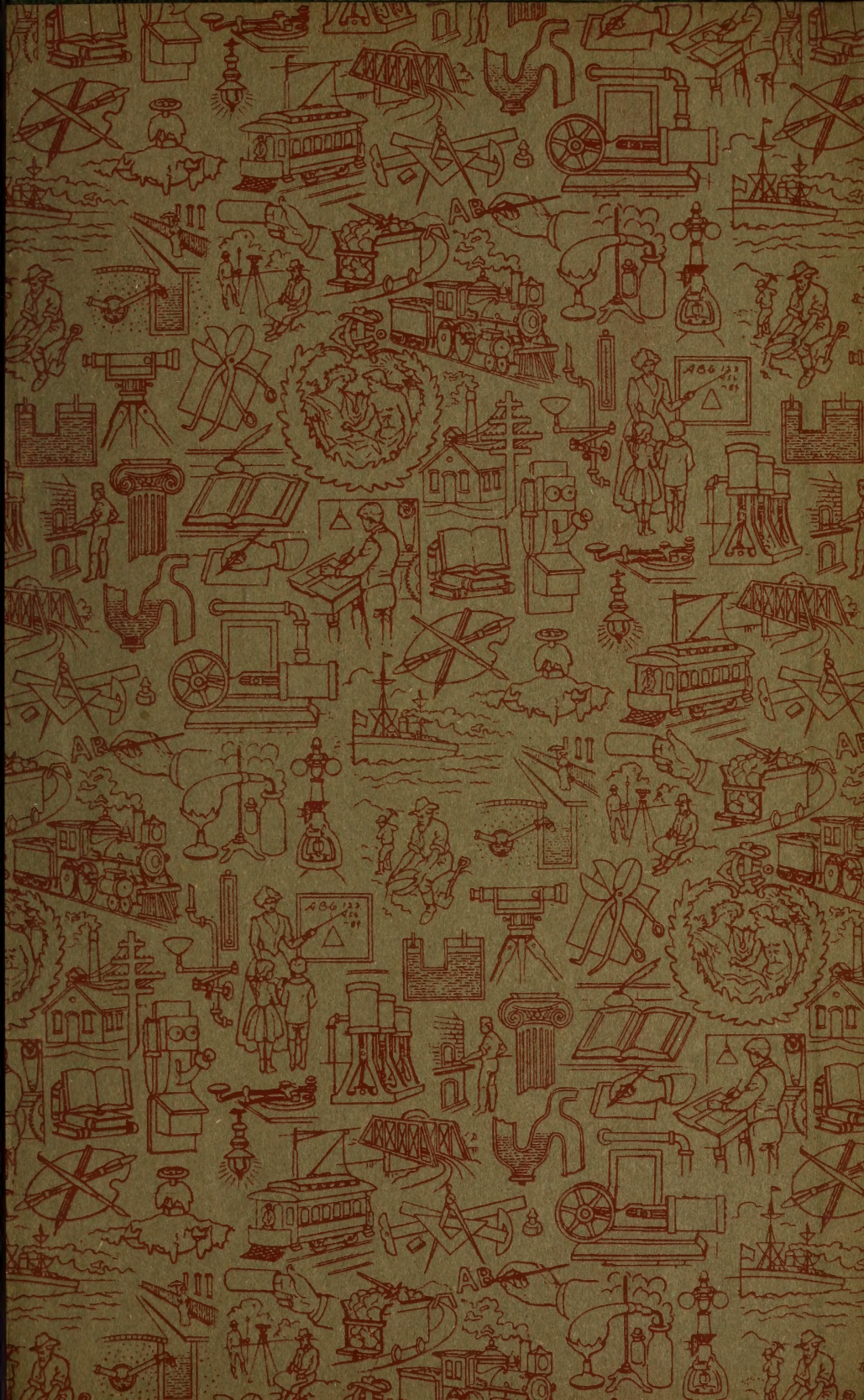
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